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ABSTRACT

The handbook is a compilation of ideas, strategies, resources, and suggestions for teaching French to children aged 4-7. It presupposes a school program in which French is taught as a foreign language for a brief period each day, although the ideas are adaptable to immersion instruction. Introductory sections describe the book's format and recommended classroom configuration and provide a series of brief introductory activities for classroom use. Subsequent chapters provide suggestions for vocabulary, games, songs, crafts, exercises, and evaluation. Reproducible visual aids are included. The chapters are organized by topic: numbers; colors; body parts; the family; toys; action verbs; the house; the kitchen; fruits; boats; wild animals; farm animals; school; the alphabet; clothing; the interior of the house; food; time; days of the week; the telephone; and holidays. An appendix provides additional games, visual aids, and songs. (MSE)

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French from Four to Seven

A Handbook for Teaching French to the Very Young

U.S. DEPARTMENT OF EDUCATION

By Barbara Hippel Kodjak

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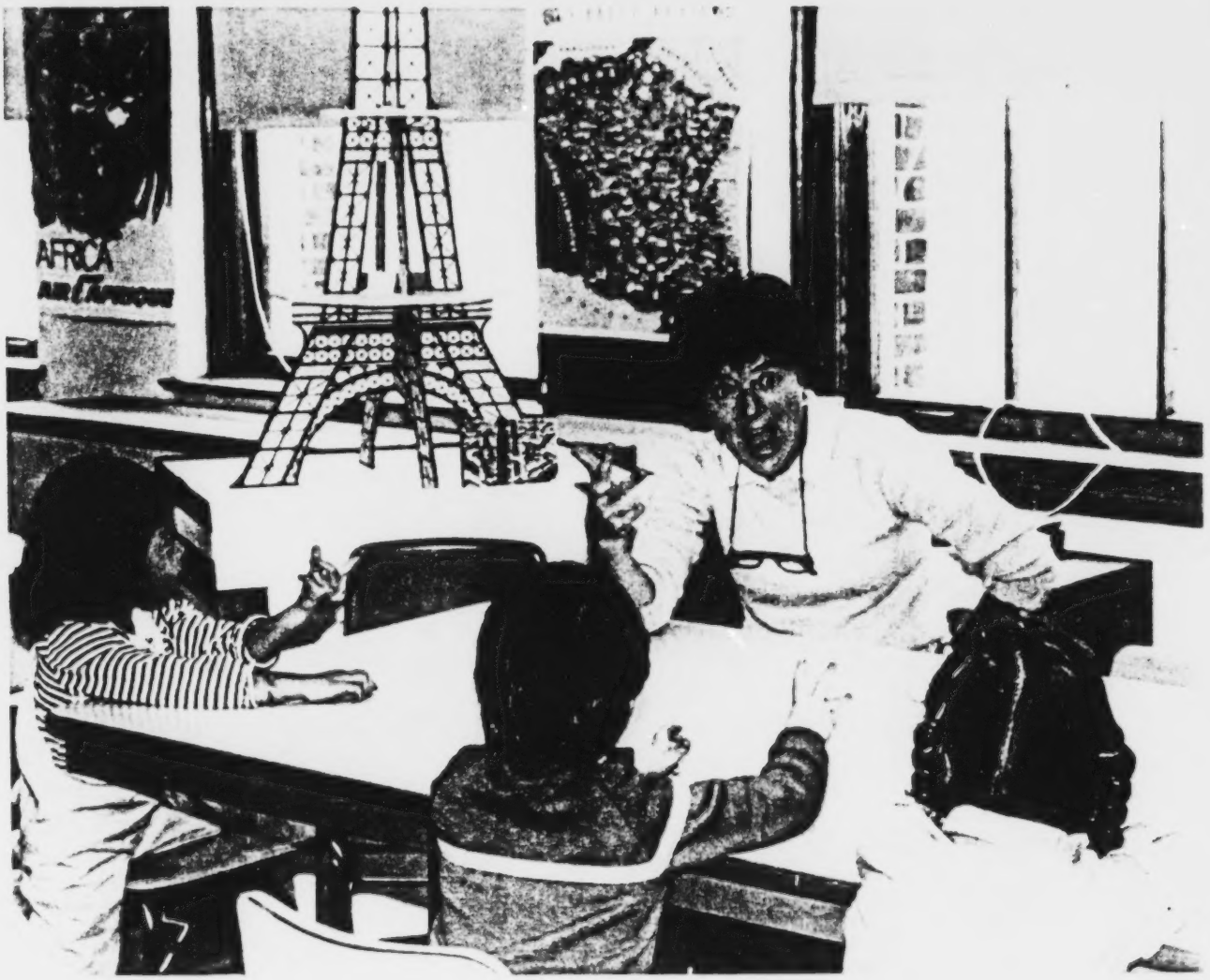

About the Author--

Barbara Kodjak first introduced foreign languages to elementary school children in a pioneering Philadelphia program in the middle '60's. In 1977, she again got French and children together in an experimental magnet school program in Montclair, N.J. Recognizing that the linguistic talent possessed by young children between the ages of four and seven is monumental and unique, she spent the next 13 years in quest of strategies and materials that would capitalize on this talent. This work represents the major insights gleaned over those years.

The author has given workshops on elementary school methods in the Northern New Jersey area and in New York City and has presented papers on the same subject at the Northeast and ACTFL Conferences. She is a graduate of Mount Holyoke College and the University of Pennsylvania Graduate School of Education. She resides in Montclair, N.J., and has triplet sons long past the ages of four to seven.

FRENCH FROM FOUR TO SEVEN

A Handbook for Teaching French to the Very Young

Barbara Hippel Kodjak

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To the true authors of this book

- the Children -

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Professors Gloria Zwazwa and Nancy Cloud, then with Project Interact at Teachers College, Columbia University in 1989, for their insistence that this book be written;

International illustrator Dick Bruna whose charming drawings, books and posters inspired many lessons and constitute the major source materials for this book. When his agency sent permission to reprint whatever was needed for educational purposes, the book became a mission.

"Computer Doctor" Judith Weinstein who managed to retrieve the manuscript, lost in the computer's nether world, not once but twice;

My sister, Judith Hippel Lile, ex-English teacher, first reader and proofreader of the manuscript, who assured me it made sense;

French teacher Nancy Wilson, second reader and proofreader, whose tactful corrections greatly improved the text;

Artist Deborah Frankel Reese who expresses the spirit of this book perfectly in the cover design and inside illustrations, who saw this book as a whole long before I did and whose guidance throughout helped turn a raw manuscript into a professional publication;

Musician Janet Metz who painstakingly gave the songs their proper measures and beats;

Attorney and editor Adrienne Maykow who designed format and print sizes and whose keen eye picked out every discrepancy;

Michael Rose, owner of Verdon Graphics, who spent many hours beyond the call of duty, correcting and recorrecting French words, accents, etc.;

Lastly, all my friends, who forbore to ask me, as the months rolled by, how the book was coming.

Mille merci's to all of these wonderful, talented people.

PREFACE

This book is a compilation of ideas, strategies, resources and suggestions on the lively art of teaching French to children from the ages of four years to seven years. It presupposes a program in which French is taught as a foreign language for an allotted amount of time each day or each week, although the supplementary cultural resource materials should be suitable for immersion programs as well.

Anyone working with very young children in the field of languages has a decided advantage over teachers at higher levels. The advantage is the phenomenal linguistic talent of these children. It is always startling to realize that although their stature and life-experience are small, the language-learning potential is so enormous that no one as yet has been able to describe the parameters. For me, personally, working with these children for 13 years has been an ongoing research study which has never lost its fascination. I've never stopped being surprised at how quickly they learn, how much they retain and how natural it all seems to them.

Invading the folkloric culture of French children contributes an essential validity to this program. That body of songs, verses and chants which French children learn at their mother's knee, at the "*Maternelle*" or in school comprises a rich resource of material. Some of the songs contained in this book are classics, such as "*Sur le Pont D'Avignon*" and "*Alouette*". Others are the gesture songs and rhymes which are part of a native teacher's repertoire and are more difficult to find. Still others are the playground and camp songs that are passed on orally from child to child through the generations. Whatever their category, they have been culled over the years from many sources, largely francophone, and tested by many years of my schoolchildren. As the years of French accumulate, so does the children's repertoire, and these songs, game-songs, chants, poems are heard quite naturally on the playground, at birthday parties and in the bathtub.

The "informal" culture of French children lends to the American children's intrigue with the language also. They play the games French children like, learn about their favorite animals, eat their special foods and celebrate their holidays. Children at this age level have no trouble adopting the accoutrements of another culture just as they like to wear "dressup" clothes and become a different person. The minute they step over the threshold of the "French room", they don their psychic "Frenchness" so that speaking the language is all part of the continuum of becoming French. For children from four to seven, language-learning is a whole experience, not merely the acquisition of a new skill, as it will become later. At this stage, they can swallow it all in one swoop—language, culture, rituals and customs—and make it part of themselves.

Developmentally, young children are well-suited to foreign language-learning. They possess the acuity to reproduce accurately any sound and that, perhaps, is the reason why they are so inordinately appreciative of sounds. Rhyming words, nonsense poems, tongue twisters, chants, repetitions of syllables, have great appeal.

Children learn equally well through their other senses. Concrete objects or visuals that can be manipulated or touched are important as children must experience something in order to absorb it. Aside from this, they have broad senses of humor, like to laugh and will learn readily what strikes their funny bones. Skits and dialogues with punch lines delight them.

They respond to the dramatic in presentation or in story-telling and can easily step into the shoes of another character. Fantasy is second nature largely because reality has not yet become so firmly grounded. They are stimulated by the unexpected, by the sudden discovery of word-relationships, by "difficult" new material. Yet they will demand repetition of favorite past activities to the point of a teacher's exhaustion.

To summarize, children from four to seven possess a linguistic openness that only occurs at this time. Their special attributes —love of the dramatic, of fantasy, of surprise, of repetition, of the humorous, of color or sounds or smells or shapes—all play into a teacher's regular bag of tricks and make language-teaching with them a joyful experience. Paving the way with culturally authentic guideposts adds richness to the program and makes it more understandable for the child.

EXPLICATION DE TEXTE

For purposes of clarity, this book has been divided into Chapters which correspond to units of study or topics of vocabulary. This is an artificial arrangement since language has no parameters. Putting certain aspects of the lexicon in focus, as each chapter does, only means that these words will be emphasized and that the activities will center around them. Taken in their entirety, these words, along with the songs and rhymes (*comptines)* included with each topic, constitute the basic lexicon of a 7-year-old child after two or three years in the program. Their comprehension will be much greater, but in terms of self-expression, these are the words they will use.

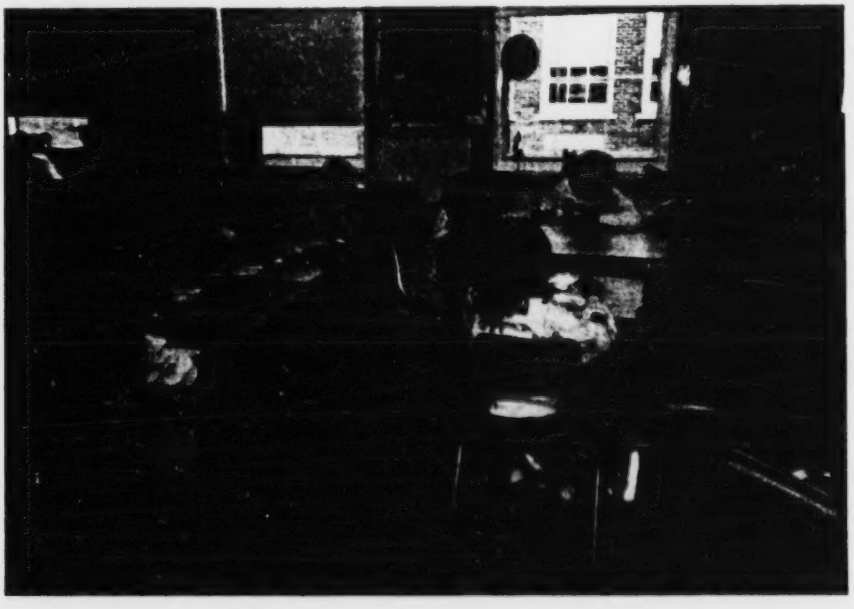
The order of topics follows the hierarchy of values in a child's world. Numbers and colors are important to small children as are their families and family relationships. Their own bodies interest them, holidays are anticipated with high excitement and their toys are the instruments of their daily lives. The topics which follow are so arranged either because they coincide with the season of the year (i.e., "Toys" in December) or because of the degree of complexity in the culminating activity. For instance, "Clothes" (*Les Vêtements*) are talked about all the time, but not formalized until late in the curriculum because the children must be comfortable enough in French to sing *"Promenons-nous Dans Le Bois"*. Equally, classroom objects are not presented, as a body, until Advanced French, as there must be a certain sophistication before they are ready for the ***Guignol*** play. Up until then, they are used incidentally, in the course of normal communication.

The Activities outlined for each topic demonstrate a variety of approaches that have been effective. Most of them have been adapted from some aspect of French children's culture, either directly or through a secondary source. Adaptation is a key theme of this book. The best part of good ideas is that they generate other good ideas more tailored to individual programs. The *dictées*, "tests" and other material aids which are a major part of this book, are the result of many years of research. They are meant to be replicated and shared.

CLASSROOM FORMAT

Even the smallest classroom can be divided into two parts, one to represent the "teaching" part of the classroom and the other to be the "activities" part.

In my classroom, the children sit at long tables in a horseshoe arrangement while we drill and reinforce, sing and recite poems, talk about health, the weather, the day and date. Often new material is presented by means of puppets or other objects. Blackboards, bulletin boards and teaching posters are there as well as books and drawers of materials. We call this area "Montclair" (our community).



"Montclair"

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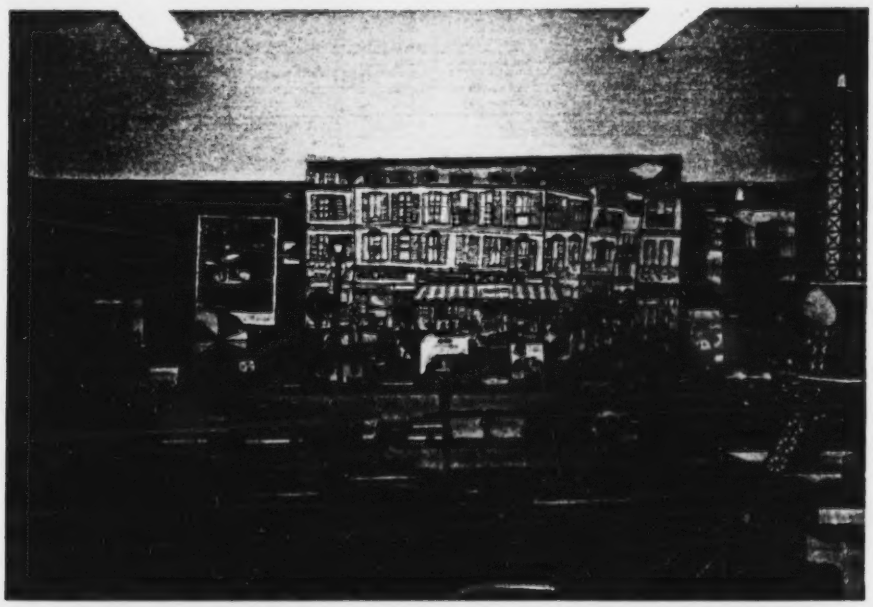
About 15 or 20 minutes into the 30-minute period we pass into the other area of the classroom. This area is surrounded by an enormous cardboard Eiffel Tower, and on the wall, covering the blackboards is an enormous mural from a stage set catalog depicting a Paris street scene. Posters of France cover the other wall space. *Voilà Paris!* There is a small rug on the floor which the children arrange themselves around and which becomes the center stage for all of the action which is to take place. The children look forward passionately to this time in the lesson. I believe that half of them really believe that we have crossed the threshold into a magic, special place and half the time I find myself believing it with them. At any rate, *"Paris"* is for them a place where good things happen, and as anyone knows, that is perfectly true.

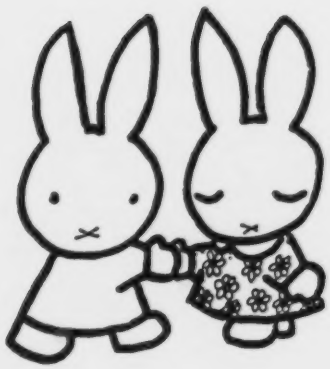


"Paris""

INTRODUCTORY ACTIVITIES

Lexicon

bonjour	*où est*	*mot magique*
au revoir	*citron*	
ici	*Paris*	



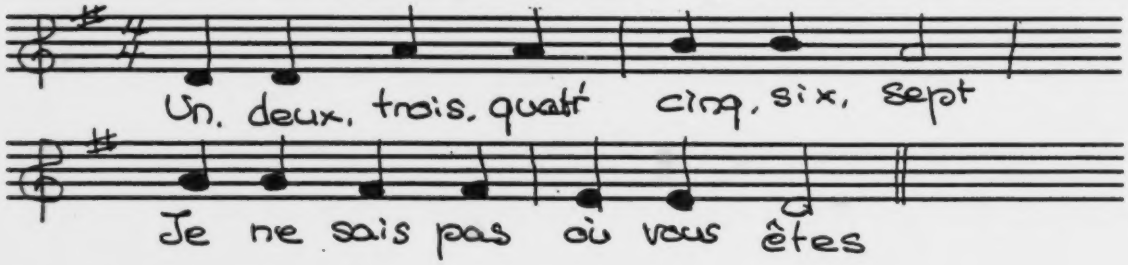
The stage having been set, the children must be drawn in. Following are some preliminary activities which create the atmosphere and establish the rituals.

NAMES

Children are given construction paper name-tags with the French equivalent of their names written on them in large letters. If the name has no French equivalent, a different French name may be substituted as long as the child concurs. Names are very personal to small children and often they won't tolerate alterations. However, names like *Gigi, Fifi, Mimi, Suzette, Colette* and *Minette* are very acceptable to girls of this age and have often, in fact, become preferable to their own names. Unfortunately, I have no such stock of boys' names. For some reason, *Xavier* is acceptable and *Guy* is a happy substitute if Michael doesn't want to be *Michel*. Children choose their own colors for their name-tags which also personalizes them. Later on, they're useful in playing color games, spelling, etc.

CALLING THE ROLL

After the children are reasonably familiar with their names, formal roll-calling can begin. The teacher holds the class name-tags and asks, *"Où est Sylvie?" Sylvie* raises her index finger (as in France instead of her hand) and answers, *"Ici!"* She receives her name-tag. Once the children have become accustomed to this routine, the teacher begins to preface the roll-calling with this song:[1]



[1] From: *"La Danse du Balai,"* originally sent to me by Ecole Maternelle teacher, Mme. J.P. Limousin, Bourges, France

This time when s(he) calls, *"Où est Sylvie?"*, s(he) pretends to look everywhere for the child—under the table, behind the chalkboard, in the wastebasket, out the window, until a finger pops up and *Sylvie* says, *"Ici!"* Later on, the children will be able to answer in sentences: *"Je suis ici,"* or *"Je suis là!"* It can also be explained that they can answer *"absent"* if a garçon is absent, but must answer *"absente"* if a *fillette* is absent. Gender concept begins with this exercise and is reinforced throughout the course. There is never a need to dwell on grammatical changes with children. Simply explaining to them that some words change a little if we're talking about girls will suffice.

Variations[2]: This exercise can expand with time by adding new responses to any item that needs to be reinforced. For example, the children can respond with *"Ici"* plus the color of their own or their neighbor's namecards once colors have been presented. Other answers are their ages, the month, a line from a song or skit, favorite animals, favorite family members, pets. The possibilities are endless and provide an extra bit of drilling.

[2] Idea suggested by Maureen Regan at Northeast Conference Workshop, 1986, New York. Workshop entitled: "Never Teach One Thing If You Can Teach Thirty five."

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GAME

Citron..citron..citron: [3] The teacher or leader holds up a lemon, real or plastic. S(he) points to a child who must say his/her name before the teacher can say, *"Citron...citron...citron!"* Older or more experienced children may find it more challenging to say the name of the person next to them. If anyone makes a mistake or becomes tongue-tied, s(he) is eliminated from the game and must *croiser les bras*.

GREETINGS

Bonjour: It is explained to the children at the outset that the teacher will start the class not by saying "hello, children", but by saying, *"bonjour, mes enfants"*. They in turn will respond not by saying, "hello, Mrs._____", but *"bonjour, Madame/Monsieur"*. Puppets are effective for this kind of introductory dialogue. Mine are *Jacques* and *Fifi*. *Fifi* happens to be a yellow-haired, pony-tailed finger puppet and *Jacques* is a gentleman with a moustache and a briefcase. They want to meet each other because *Jacques* thinks *Fifi* is very pretty and *Fifi* thinks *Jacques* is very rich.

Jacques (deep voice): *Bonjour, Fifi.*

Fifi (high voice): *Bonjour, Jacques.*

Jacques: Au revoir, Fifi.

Fifi: Au revoir, Jacques. (She kisses *Jacques* on both sides of face)

Jacques: (turning to face children): *Ooh là là!*

Invariably, the children begin to echo this byplay right down to the last inflection and soon *bonjour's* and kiss noises are filling the air. The children forget about their shyness and begin vieing with each other to speak to the puppets. At that moment, the ice having been broken, the true study of French begins. The dialogue can, of course, be expanded to include:

[3] ***Candy, Candy, Jeux d'Intérieur.*** *PAF, 1981, 4920 ouest, boul. de Maisonneuve,* Westmount, P.Q. Canada H 3 Z 1N1

Jacques: Comment ça va, Fifi?

Fifi: Très bien. Comment ça va, Jacques?

Jacques (sadly): *Mal.*

Fifi (sorrowfully): *Ah-h-h.* (kisses him on both cheeks)

Jacques (looking at children): *Ooh là là!*

Whatever the dialogue becomes the children will happily learn it as long as it ends with *Jacques* getting kissed by *Fifi*, then turning to the children to say *"Ooh là là!"*

Au Revoir: It is common for a teacher in France to shake hands with the children at the beginning and end of the school day. A 30-minute class does not permit time for each amenity, but there is time to stand in the doorway at departure time to say *"au revoir"* and shake hands with each one. When this ritual has become automatic, the children must say the password or *"mot magique"* in order to leave, usually the new word or expression of the day's lesson or a phrase from a new song, *comptine* or play.

As in calling the roll, calling them to the door lends itself to an extra chance for drill:

- *Les enfants qui portent rouge, allez à la porte*
- *Les fillettes, allez à la porte*
- *Si tu as cinq ans, va à la porte*
- *Si tu as un chat à la maison, va à la porte*
- *Les garçons, allez à la porte*
- *Les fillettes, courez à la porte*
- *Si tu as les cheveux noirs, va à la porte,* etc.

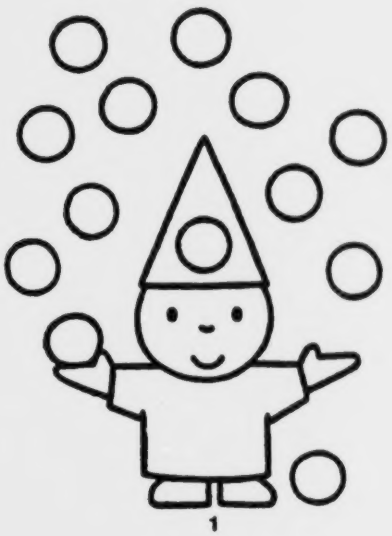
This type of device provides meaningful context and is simply good classroom management.

Chapter I

LES NUMEROS

Lexicon

un	*dix*	*dix-neuf*
deux	*onze*	*vingt*
trois	*douze*	*le numéro*
quatre	*treize*	*vite*
cinq	*quatorze*	*doucement*
six	*quinze*	*le poisson*
sept	*seize*	*à la pêche*
huit	*dix-sept*	*comptez*
neuf	*dix-huit*	*la balle*



1

Children are incredibly fond of numbers. I introduce them by the tried-and-true way of bouncing a ball, saying the numbers and letting the children guess what I'm saying and then reinforcing them with Dick Bruna's Number Frieze (see illustration on page 10). Drilling the numbers over and over, however, takes some ingenuity. At first, they are asked to count very slowly, using fingers and thumb. As the words become more familiar, they are asked to go faster and even faster, then louder and even louder, building up to a crescendo. Suddenly *"doucement"* is called and their voices drop down almost to a whisper for a dramatic finale. Common adverbs are introduced in context: *lentement, vite, plus vite*; or *doucement, fort, plus fort*. Number drills can also express different emotions. The children can be happy, sad, angry, sleepy, all while practicing numbers!

GAME: (played in *"Paris"*, i.e., with children in circle around rug)

Number games abound. The following are a few of the most popular:

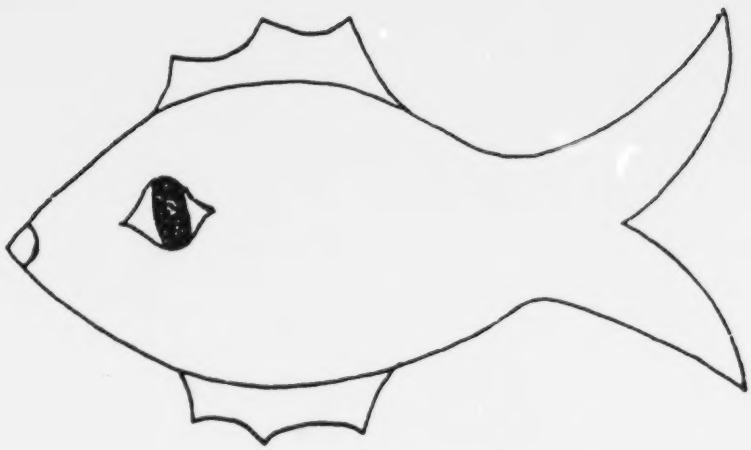
Abracadabra: Children affix numbers to flannel board by calling the name of the number. When all numbers have been placed on flannel board, teacher waves arms over the numbers and says *"Abracadabra, abracadabra, lequel manque?"* while quickly removing one number. Children try to determine what was in the empty space. This is an excellent way to teach identification of single numbers. Children will chant any amount of numbers as long as they come in sequence, but learning them <u>out</u> of sequence is difficult. This game begins with sequential numbers, then gradually evolves to recognition of individual numbers.

Jetez le Sac: Large square rubber numbers (available from Math materials catalogs) are placed in middle of circle. Children toss beanbag and call out the number where beanbag has landed.

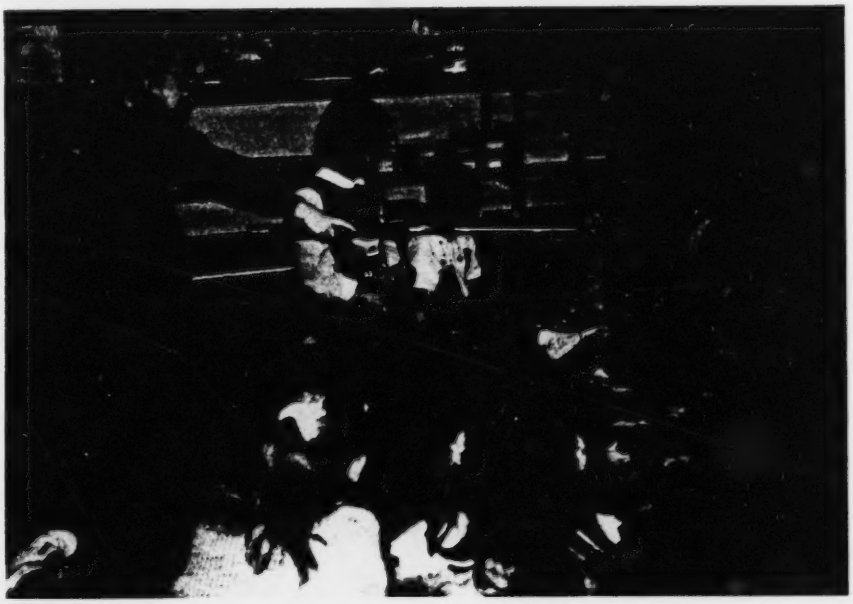
Mémoire: This is a Concentration game. Pairs of number cards are jumbled up and placed face down in the middle of the circle. Children take turns turning up a number and trying to guess where its mate is. They must name each card as they turn it up. The child who gets a pair does not get another turn (in the French version). But the one with the most number of pairs wins, becomes *le gagnant* and goes to the door first or some similar small privilege. It is unwise, at least before 2nd grade, to make too much fuss about winners.

LINGO is played like American BINGO. *"Libre"* is the free space and numbers in diagonal do not count as a LINGO. Cards must be teacher-made, as the numbers in commercial BINGO cards are too difficult.

Numéros Dans le Sable: Teacher announces: *"On va à la plage aujourd'hui"*. Pictures of a beach can be shown for clarification. Since it is still early Fall, some children will still be making beach or lake excursions on the weekends so they can easily relate to this activity. Sand which has been collected at a beach or bought at a nursery is poured into the lid of a large carton box or similar receptacle . A sharp shell will do for the drawing instrument. One child draws a number in the sand (between 1 and 10) and passes it carefully to the next child in the circle. If guessed correctly, the sand is smoothed out, a new number is sketched, and the game continues.



A la Pêche: *On va à la plage et puis on va à la pêche!* Teacher and children make many paper fish, cut them out and color them according to their own specifications. If the budget allows, the older children use pastels for coloring as wax crayons are largely unknown in France. Numbers are pasted on with gummed labels. A paper clip goes on the nose. The fishing pole is made with a small dowel rod and a piece of cord with a small magnet pasted on the end of the cord. Fish are placed carefully in the middle of the circle, not too close together, and the children take turns fishing for them. If they can correctly identify the number on the fish they've caught, the fish is theirs. Otherwise, they must throw it back.



NOTE: Instead of saying *au revoir* this day, the *mot magique* is *le poisson* and children may take a fish cracker (Pepperidge Farm variety) from a basket at the door.

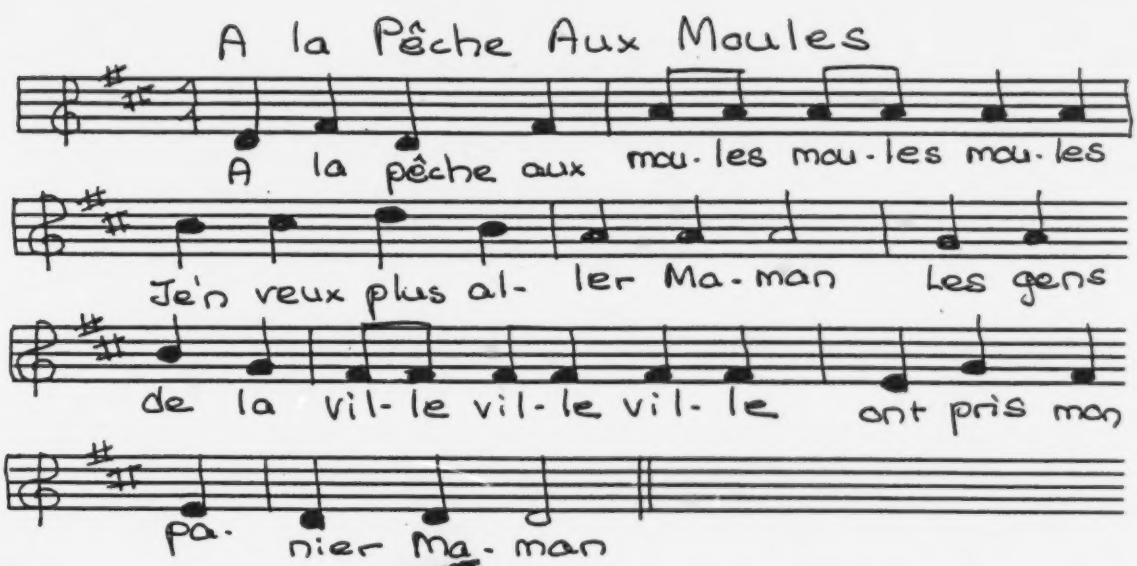
SONG

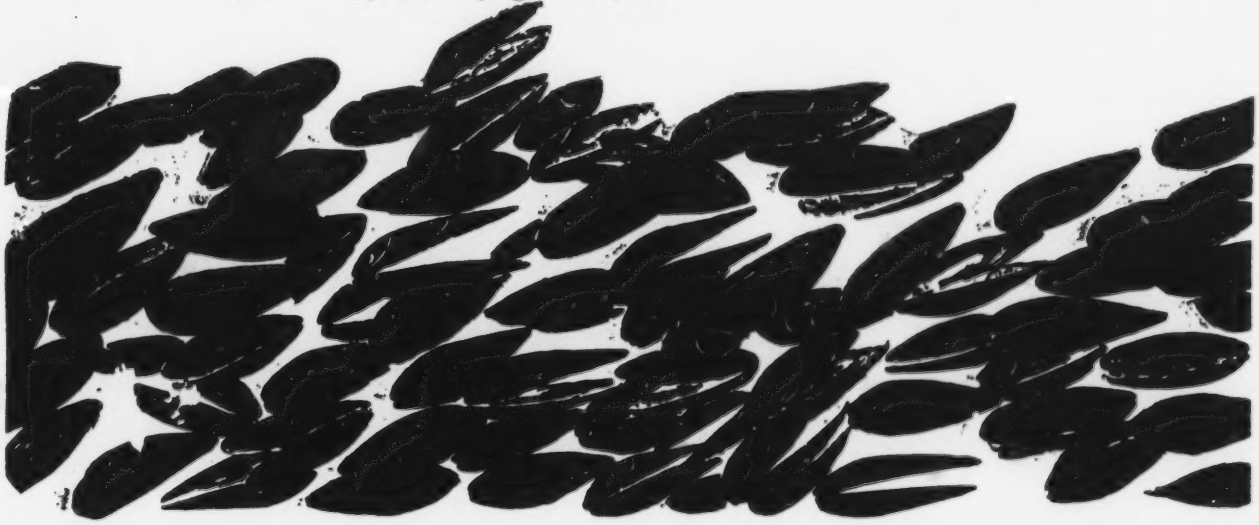
A LA PECHE AUX MOULES, MOULES, MOULES

This is a children's folk song, no doubt from the La Rochelle area of the Atlantic coast where mussels are plentiful and delicious. In the old days, children would make a few *centimes* by collecting the mussels from the beach and then selling them. I bring mussel shells home from France for this song, but they can just as well be collected from the same beach that produced the sand. They act it out—a little girl sits in the middle of the circle putting mussel shells into a basket while the children and I sing the first two lines. Two little boys swoop down, one tweaks her hair and the other grabs her basket. The little girl jumps up and runs to her *Maman* feigning sobs.

Illustrated by Maud and Miska Petersham[4]

[4] **Nursery Friends from France,** translated by Olive Beaupré Miller. The Book House for Children, 1927, Chicago.

When the children have learned the lines, we abandon the action for a different sort of challenge. Canadian French children sing this song also as an exercise for improving their articulation. The words are sung slowly and carefully at first, increasing the tempo with each succeeding rendition. My students tend to practice this over and over at home, on the bus, etc. until they reach an impressive speed and articulation.

A la Pêche Aux Moules
A la pêche aux mou-les mou-les mou-les
Je'n veux plus al- ler Ma-man Les gens
de la vil-le vil-le vil-le ont pris man
pa- nier Ma-man



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A COLORIER ET A DECOUPER[5]

NOTE: The shaded areas of the picture are the areas which are already colored in the original so that the children will be able to continue with the same color. Coloring books in France, unlike in the American hemisphere, include pages with the items in color so the children can follow suit.

[5] From: ***La Pêche Aux Moules.*** *Série Chantons, Colorions et Découpons.* Editions Fernand Nathan, 1977, Paris VI. Reprinted with permission.

A COLORIER ET A DECOUPER*

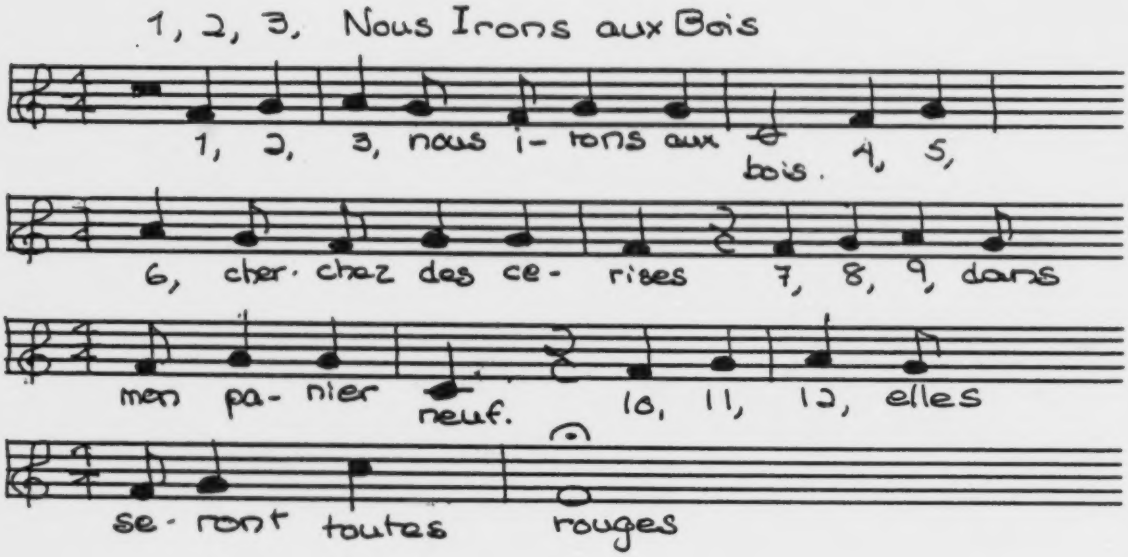
NOTE: Posters announcing mussel festivals are availabele from the **La Rochelle Office de Tourisme, 10 rue Fleuriau** in late August.

Some of Gauguin's early Brittany paintings of Breton children in their caps and wooden shoes are appropriate as authentic background for this song.

*Reprinted with permission.

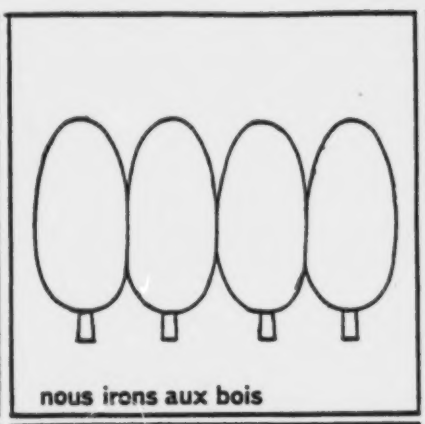
COMPTINE

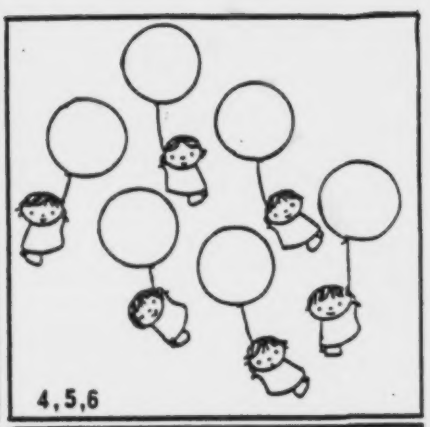
1, 2, 3, NOUS IRONS AUX BOIS

This is the classical number rhyme for children, akin to 1, 2, Buckle My Shoe in Anglo-American children's culture. There are variations in the words and in the tune, but the version most useful for young children with a limited vocabulary is this one.

1, 2, 3, Nous Irons aux Bois
1, 2, 3, nous i- rons aux bois. 4, 5,
6, cher- chez des ce- rises 7, 8, 9, dans
mon pa- nier neuf. 10, 11, 12, elles
se- ront toutes rouges

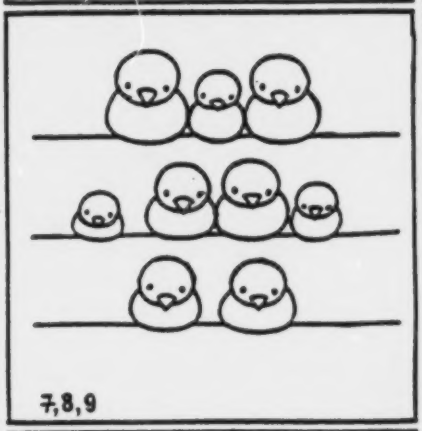
This can be effectively taught by holding up felt trees, plastic cherries, a basket and the red cherries again at the appropriate places and then reinforcing the rhyme with the charming Dick Bruna pictures and the verse underneath (see next page). When they have learned it sufficiently, it works well to go around the table arbitrarily pointing to individual children to sing or say a line.

1,2,3


nous irons aux bois


4,5,6

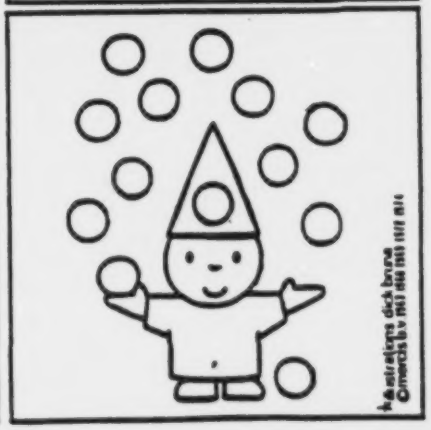
chercher des cerises


7,8,9

dans un panier neuf

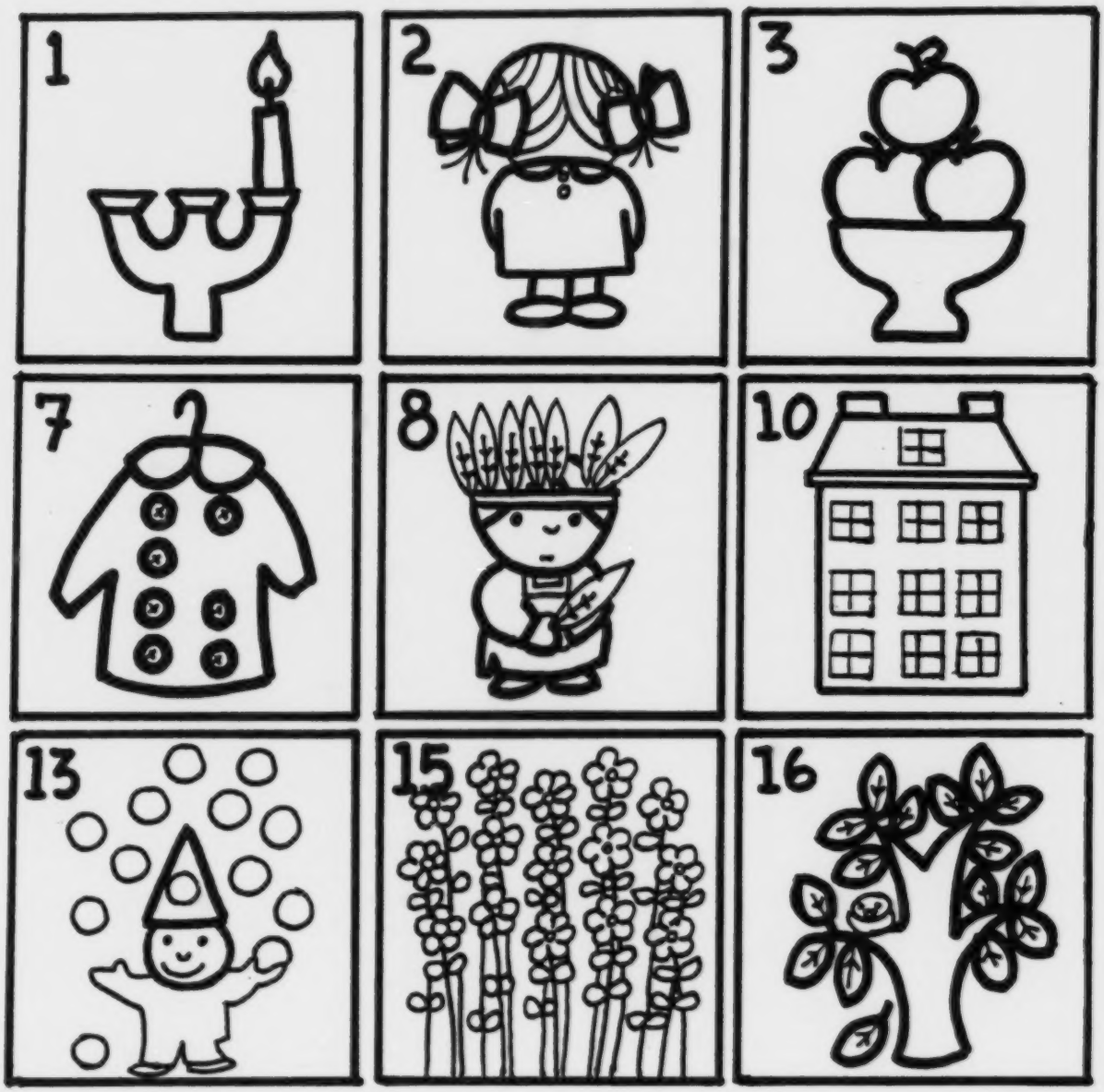
10,11,12

elles seront toutes rouges



*Reprinted with permission

SAMPLE CARDS FROM NUMBER FRIEZE



QUELLE HEURE EST-IL?

Children in advanced levels learn to tell time on the hour quite easily. A large clock can be utilized, either the cardboard variety or an old kitchen clock whose hands can be easily manipulated by the teacher.

COMPTINE

HI-GO-RE, DI-GO-RE, DOGE

Preliminary instruction can begin at the earliest levels by teaching the *"Hi-go-ré Di-go-ré Doge" comptine* found in Gessler Publishing Company's ***Mon Livre.***[6] After showing the children *l'horloge* and manipulating the clock's hands to *une heure* and holding a rubber *le rat* gingerly by the tail, the rhyme is chanted with its accompanying gestures:

Hi-go-ré, di-go-ré, doge,
(swings arms slowly like a pendulum)

Le rat monte à l'horloge;
(climbs with two fingers up arm to head)

Une heure frappe!
(holds up one finger, then claps)

Le rat s'échappe!
(runs two fingers back down again)

Hi-go-ré, di-go-ré, doge.
(swings pendulum arms)

[6] Gessler Publishing Co., 55 West 13 Street, New York, NY 10011

The youngest children learn this rhyme with gusto, and as they progress in grades, reviewing it provides a natural lead-in for teaching time expressions. After reviewing the clock hands for *une heure*, the teacher asks *"Quelle heure est-il?"* and manipulates the clock hands for *deux heures, trois heures*, etc. The children quickly deduce the pattern. Learning the time on the hour and on the half-hour (2nd grade) is enough achievement for the primary years.

GAME

Loup! Quelle Heure Est-Il?: If classroom space permits, this is a game played like "Red Rover." The class divides in half, each half standing behind a line on each side of the classroom. A *"loup"* (wolf) stands in the middle. Each child chooses a picture of a time (see clock face pattern — e.g., *Il est trois heures, il est dix heures.*) In unison, both sides call, *"Loup! Quelle heure est-il?"* The wolf, in the middle, calls out a time and the children whose time is called, must run from "safe" side to "safe" side, crossing the dangerous middle area where the *"loup"* resides. If the child is caught by the *loup*, s(he) takes his place and the game resumes. If, instead of one particular hour, *"Il est midi!"* is called out by the *loup*, everyone has to run across and change places. The *loup* is sure to catch his replacement then.

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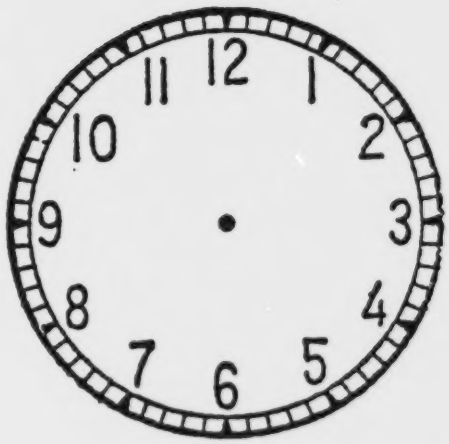

PRE-READING EXERCISES

Second or third-year children who have thoroughly mastered the numbers can start learning to read them. I show them French number books or coloring books to introduce the words, then write them out on the chalkboard to let the children decode them. On subsequent days, the numbers can be *mélangés* or written haphazardly all over the board while the children take turns identifying them, then coming up to encircle or erase their number. The children get very excited about being able to read French. In *Paris,* the felt board is placed at the head of the circle of children, cardboard numbers and their corresponding words are placed on the rug in the center of the circle. Working in pairs, the children place a number and its word on the felt board.

TESTING

A "test" can be a simple dot-to-dot picture of a *poisson* with the numbers written out in the order in which they should be connected. Having finished this "test," the children are free to embellish their *poisson* as they wish.

un

deux

trois

quatre

cinq

six

sept

huit

neuf

dix

BOOKS

Barbapapa et les Chiffres, pour compter jusqu'à 10 avec les tout-petits, Tison, Annette et Taylor, Talus. Fernand Nathan, 1978, Paris. A number book with one number written on each page representing the number of animals in each picture. The animals pictured here are prominent in a French child's lexicon: *chat, chien, poisson, escargot, tortue, souris, grenouille, insecte, oiseau.*

Découvre Les Chiffres, Gordon, Mike, Illustrator. *Série Cache-Cache.* Editions Lito-Paris, 41 rue de Verdun, 94500 Champigny-sur-Marne. A teaching, learning-by-doing, well-displayed book for learning numbers.

Spot A La Plage, Hill, Eric. Fernand Nathan, 1985, Paris. Charming pop-up book, one of a series, about a lovable dog. Original version in English.

Chapter II

LES COULEURS

Lexicon

le ballon
rouge
bleu
orange
violet
vert
blanc
rose
brun
noir
gris
foncé
clair
la couleur
de quelle couleur
la pomme
pomme d'api

The unit on colors starts with balloons, dear to the hearts of French children and their American counterparts. By this time, most children have seen the French classic, ***Le Ballon Rouge***. If not, the film or the book may be shown.

An effective strategy for the presentation of new material is to make up a story which incorporates the new words, preferably one in which the children can participate in the retelling:

PRESENTATION

Setting: Balloons appear all over the "Montclair" part of the classroom and there is a large photograph of a lady selling balloons in front of the Eiffel Tower prominently displayed. (Balloons from Gessler Publishing Co., see Footnote 6, are imprinted with the Eiffel Tower on one side)

Story of the Balloon Lady/Man: The children are told that when they go to the Eiffel Tower in "real" Paris, they are certain to see a balloon vendor standing in front of it. The teacher creates an imaginary dialogue of what might take place between the vendor and the child. (S(he) plays both roles):

Child: May I have the red one?

Balloon lady shrugs shoulders.

Child: Oh, I mean *rouge*!

Balloon lady (smiling): *Ah-h-h-h.* (goes to red balloon and pantomimes taking it by the string and handing it to child)

Child: *Merci*!

Rouge is reinforced several times by pointing to red clothes or objects. Then the story continues:

Child: I don't really want the *rouge*. I would rather have the blue one.

Balloon lady shrugs her shoulders as before.

Child: Oh, I mean *bleu*!

Balloon lady (smiling): *Ah-h-h-h.* (goes to blue balloon and pantomimes taking it by the string and handing it to child)

Child: *Merci*!

Blue is then reinforced with objects and clothes in the classroom and the story goes on, in exactly the same way, through orange, violet, green, pink, white and black (try to find a brown balloon!). By the third color, children will begin to do the shrugging and to repeat the colors they know. It should take about three lessons to introduce them all, but when the balloons are exhausted and the story is finished, the children have a good grip on the colors.

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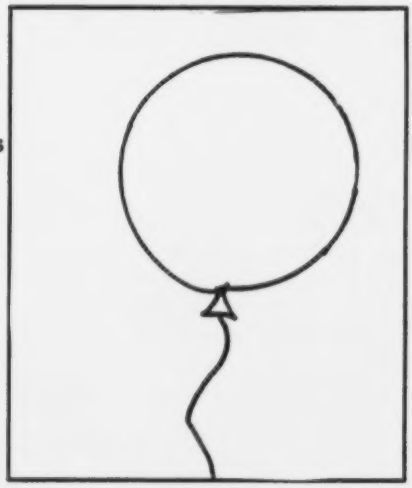
GAMES (reinforcing balloon theme)

Lancez le ballon: Children form two lines facing each other. One side has all the balloons. One by one they throw balloons to opposite partner who must say the color upon catching it. 2nd level children must say: *le ballon rouge* instead of just *rouge*. Using the verbs *lancer* and *attraper* adds momentum to this activity as the children progress. They say, *"Je lance"* as they throw and *"J'attrape"* as they catch.

Mémoire[7]: Pictures of balloons are drawn on small square pieces of cardboard and colored in with a felt marker, two cards for each color. As in the *Les Numéros* unit, the cards are turned face down and children take turns trying to find the pairs. Cards for advanced level children can include different shades, expressed by *clair* and *foncé*, and these children must say the whole phrase, i.e, *le ballon vert clair* or *le ballon bleu foncé* when they turn up this card instead of simply *rouge* or *bleu foncé*. The ironclad rule for all *Mémoire* games is that the children must identify whatever card they pick up. The child with the most pairs is *le gagnant* and wins some small privilege, as before.



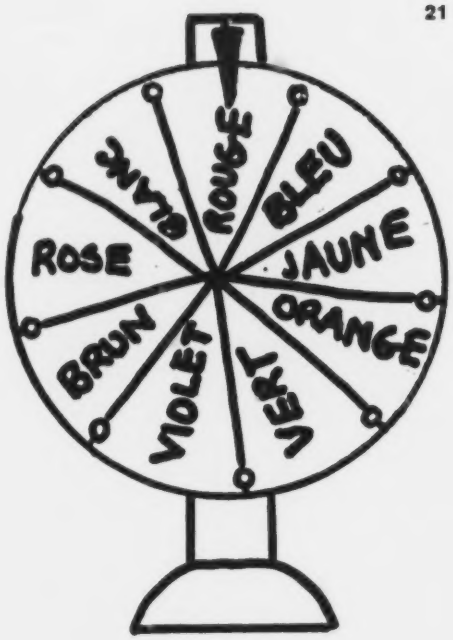
OTHER GAMES

KIM is a generic French game that lends itself to just about any group of nouns. For this unit, varicolored Cuisinaire rods from the aforementioned math catalog serve very well as materials. Children are in their circle. The blocks are arranged in any pattern, a few at first, increasing in number as the children's vocabulary increases. The children are told to *"regardez bien les cubes"*, then to *"fermez les yeux."* The teacher silently removes one block and directs the children to *"ouvrez les yeux."* The children must raise their finger as soon as they know which one is missing. The correct guesser has the next turn to remove the block. Their speed at this game never failed to astound me.

ROULETTE: A very popular game is played with a *"Roulette"* wheel, a free-spinning wheel made out of wood which is divided into color segments. A large nail protrudes from each segment and a piece of rubber extends from the top of the wheel to catch on the nails and brake the wheel's

[7] Idea for this game and card diagram from: **Beginning French with Preschoolers: A Montessori Handbook**, Adler-Gordon, Rachel and Gorden, Debbie. Montessori Workshop, 1980, Ithaca, N.Y.

spinning. The children "bet" on a specific color and win the right to spin the wheel if it stops on their color. This game of chance, where the outcome is decided by an unknown force, engrosses them and the colors are learned speedily.



ACTIVITIES

Young children are always proud to get up from their seats and identify something and the teaching of colors lends itself to a multitude of such activities:

- *Où est*
- *Trouvez* *le ballon vert, blanc, bleu, etc.*
- *Montrez*
- *Touchez*

are questions demanding action and the children respond by doing the action and repeating what they have done, according to their level of ability.

Other questions, such as

- *De quelle couleur est le tee-shirt de* (child's name)?
- *De quelle couleur est le crayon de* _____?

preview new vocabulary in a natural context. Similarly, directions, such as:

- *les enfants qui portent noir, allez à Paris,*
- *les enfants qui portent des pantalons roses, allez à la porte,*
- *les enfants aux cheveux bruns, asseyez-vous, etc.*

with accompanying gestures, accustom children to making educated guesses about words they don't know.

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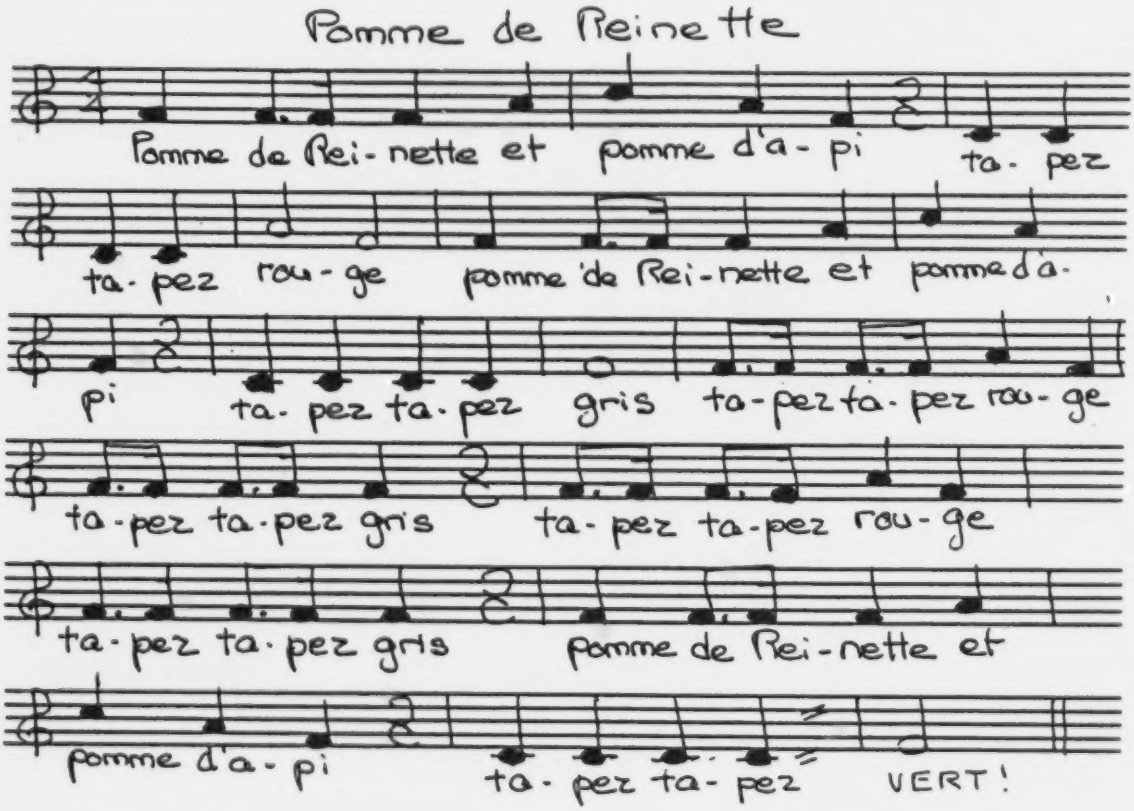
Bonbons: An activity that is a sure-fire hit, but cannot be overused is to put a colorful assortment of jellybeans in a basket and offer them to the children as they leave the classroom. Their *mot magique* is to name a color and choose the corresponding *bonbon*. The stakes are high in this activity as a mistake means no jellybean.

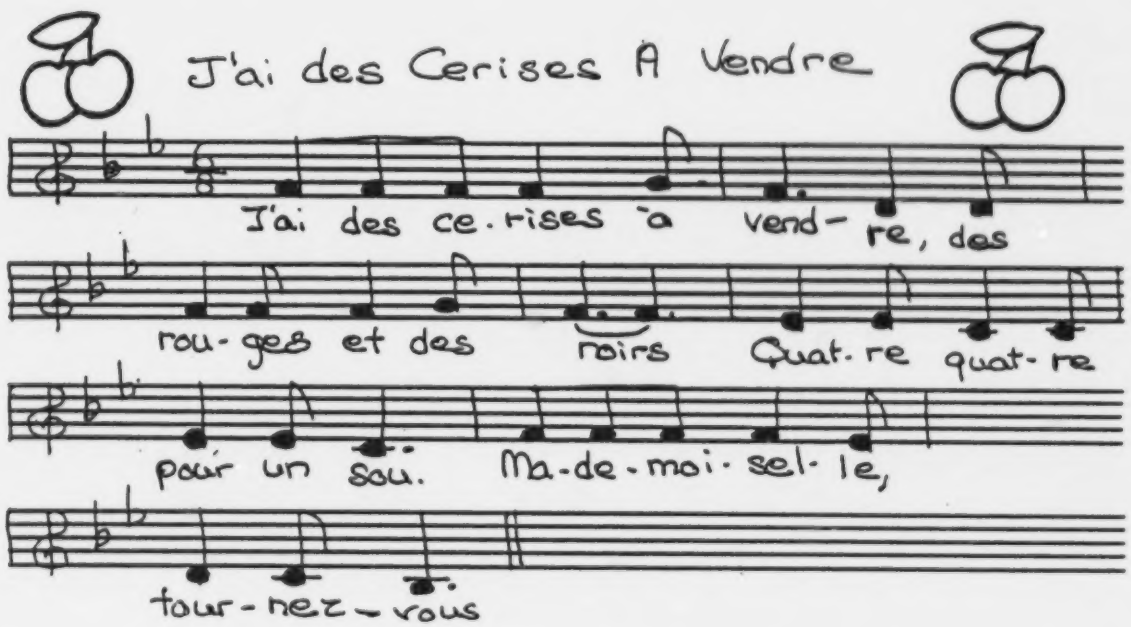
SONGS

POMME DE REINETTE ET POMME D'API

This popular French children's song is a great favorite. It was sung to me by a nursery school *Maman*, but has recently begun to appear in collections of children's songs.

Pomme de Reinette
Pomme de Rei-nette et pomme d'a-pi ta-pez
ta-pez rou-ge pomme de Rei-nette et pomme d'a-
pi ta-pez ta-pez gris ta-pez ta-pez rou-ge
ta-pez ta-pez gris ta-pez ta-pez rou-ge
ta-pez ta-pez gris pomme de Rei-nette et
pomme d'a-pi ta-pez ta-pez VERT!

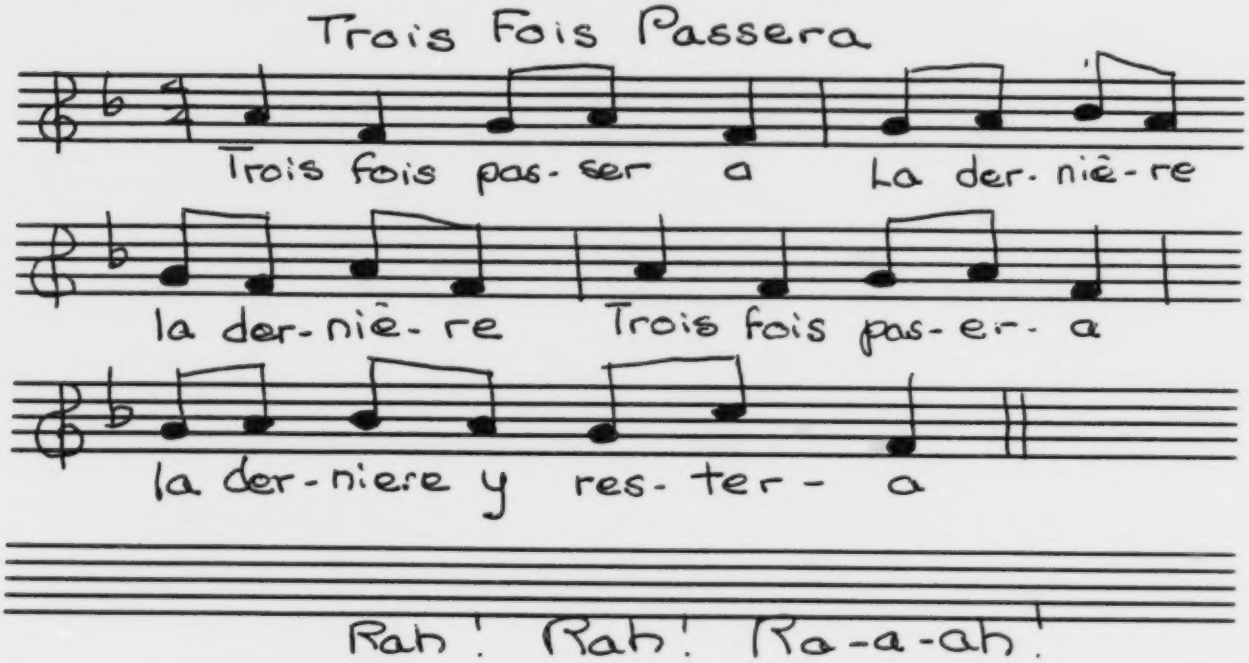
To dramatize the song, individual children hold up a red apple and a crab apple when the names of these objects are sung, the red apple again at *rouge*, a gray block or cube at *gris* and a green apple at *vert*. At the words *tapez, tapez*, the children make their hands into fists and tap them vertically together at each syllable. The final and unexpected *vert* is sung after a suspense-filled pause. *Pomme d'api* is a prominent word in a French child's lexicon. It is the title of a leading children's magazine, the name of a comic strip heroine, and often appears as the name of a children's shop.

J'AI DES CERISES A VENDRE

Pommes appears in some versions of this song instead of *cerises*.

J'ai des Cerises A Vendre
J'ai des ce.rises a vend- re, des
rou- ges et des noirs Quat. re quat- re
pour un sou. Ma-de-moi-sel-le,
tour-nez-vous

Children join hands and walk in a circle as they sing the song. They stop before the word *Mademoiselle...* and the teacher points to one of the girls who then makes a turn and curtseys. The children resume the song, substituting *Monsieur* for *Mademoiselle* and a boy will turn and bow.

TROIS FOIS PASSERA

This game-song is the all-time favorite for class after class. Probably the French counterpart to "London Bridge", we play it on special fête days, birthdays, the day before a vacation.

Rah! Rah! RAH!

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Two children hold hands high to form a bridge. They each declare a color. The other children file under the bridge, singing the song. At the last *rah!*, the bridge comes down and makes a capture. The prisoner chooses one of the two colors and stands behind the child representing his/her color choice. When all children have been captured and are lined up behind either side of the "bridge," they take each other's waists and at the command of *hissez la corde*, they have a tug of war. Obviously, the teacher will have to monitor this finale very carefully to make sure that it is carried out *doucement*! The youngest children do not play *hissez la corde*, but simply enjoy the suspense of waiting for the bridge to capture them.

DICTEES

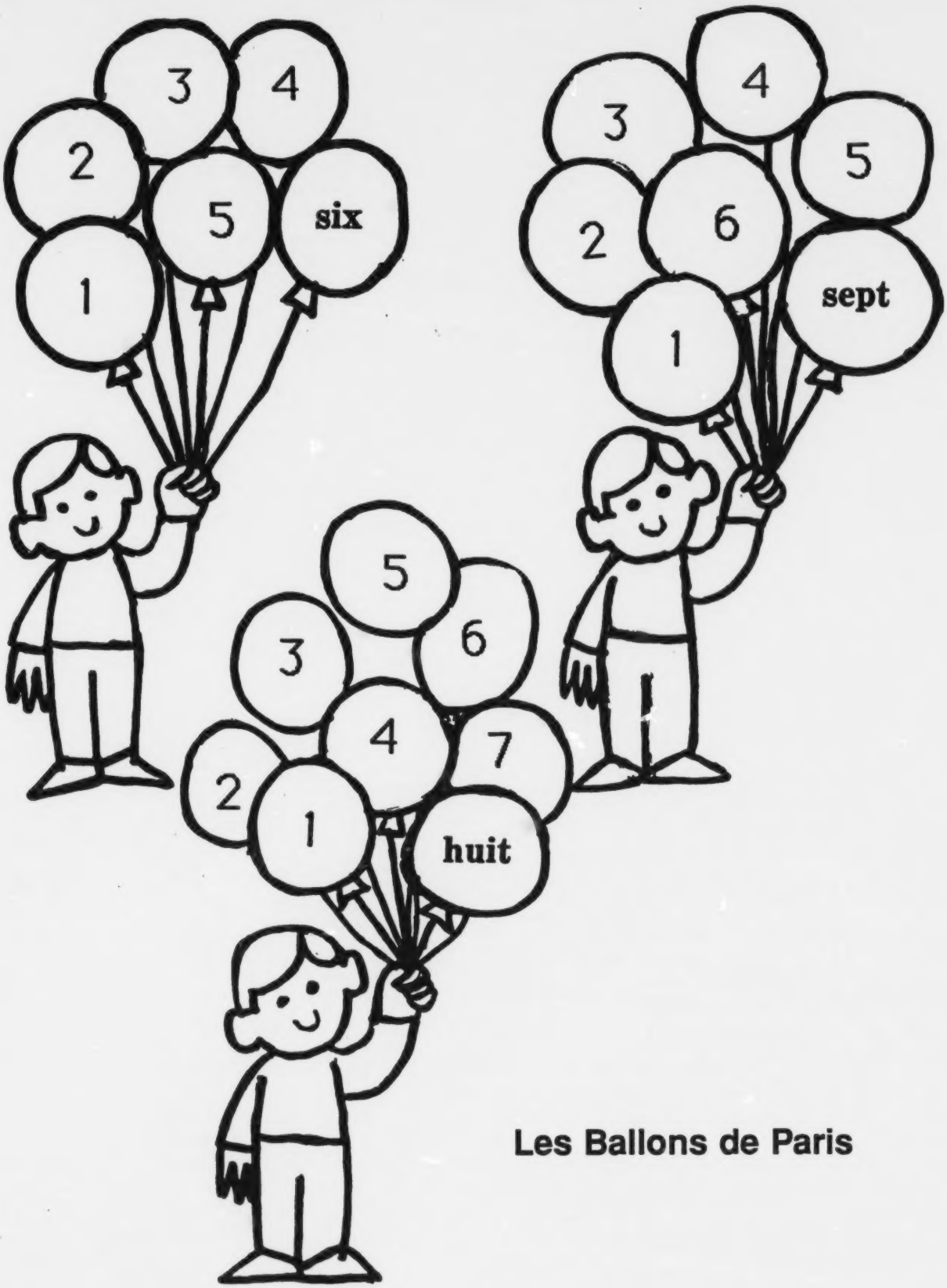
A *dictée* is a fact of life in any French course, whether in this country or in France, and can certainly be adapted to this age level. Essentially, a *dictée* for young children is a page to color, and the teacher simply dictates the object and its color. For example, the *dictée* for this unit, *"Les Ballons de Paris,"* is a page from a French coloring book[8]. Each child is given a box of crayons or pastels, admonished to look only at his/her own paper as in any test situation, and the teacher dictates:

- *Ballon numéro un est rouge.*
  (Child colors the balloon marked "1" red)
- *Ballon numéro deux est bleu.*
  (Child colors the balloon marked "2" blue)
- *Ballon numéro trois est orange.*
- *Ballon numéro quatre est vert*, etc.

S(he) can also dictate the boy's *tee-shirt* and *pantalon* as these words can be guessed, and gesture for parts of the face. I find that this method of evaluation is beneficial for the child, parent and teacher. The child becomes aware of what s(he) actually is learning, the paper is taken home and exhibited to an enthusiastic home audience while numbers and colors are pointed out in French, and the teacher can get an idea of what needs to be re-taught.

A *dictée* for the pre-reading set, culled from the same French coloring-book, is *"Les crayons de couleur."* Numbers at the base of the crayons are there should the teacher want to dictate the colors instead of letting the children read them independently. It can be mentioned to the children that although these look like wax crayons, they are really more like what we would call "markers." Wax crayons in France are rare.

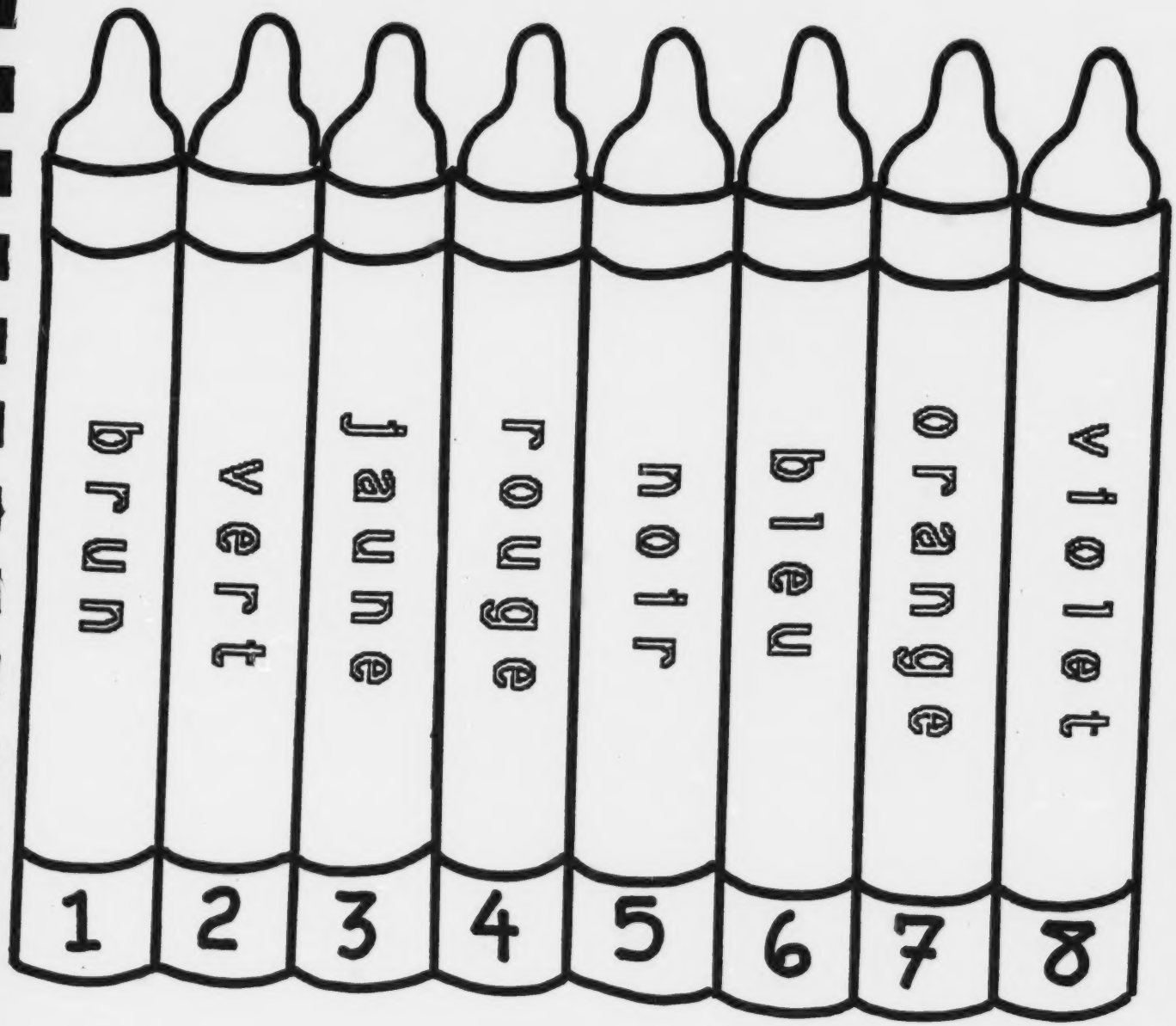
[8] **Every Child's First French Color and Learn Book**, Harrington, Richard. Dell Publishing Co., 1963, New York, NY.



Les Ballons de Paris

Je m'appelle _____

Les Crayons de Couleur



Je m'appelle _____

BOOKS

Barbapapa et les Couleurs, pour apprendre les couleurs aux tout-petits, Tison, Annette et Taylor, Talus. Fernand Nathan, 1978, Belgium. Fluid *"barbapapas"* change their forms according to the color they represent.

Découvre les Couleurs. Illustrated by Mike Gordon. *Série Cache-Cache.* Editions Lito-Paris, 41 rue de Verdun, 94500 Champigny-sur-Marne. A self-teaching book. Words and colors are hidden under flaps.

Chapter III

LES PARTIES DU CORPS

Lexicon

la citrouille	*la langue*	*les hanches*
la tête	*le cou*	*le coude*
les yeux	*le bras*	*la jambe*
le nez	*la main*	*le genou*
la bouche	*le doigt*	*le pied*
les oreilles	*le pouce*	*j'ai peur*
les dents	*l'estomac*	*j'ai mal à*

Assuming that French classes start in September, the presentation of this topic usually coincides with and is complemented by the arrival of Hallowe'en. It is explained to the children, however, that in France Hallowe'en is not celebrated with jack o'lanterns and trick or treating. It is a religious holiday and schoolchildren have the day off in order to go to church. Having established that Hallowe'en is not a French custom and therefore will not be celebrated in French class, the teacher can feel free to weave some of the Unit's activities around the accoutrements of Hallowe'en. This is the children's main preoccupation in October in any case so French class may as well use it to advantage.

ACTIVITIES

La Citrouille: The teacher introduces a pumpkin *(la citrouille)* and uses it to present the parts of the face as s(he) outlines them on the pumpkin. When the pumpkin is ready to be cut out, the children can dictate the order of the proceedings: *les yeux, la bouche,* etc.

Hallowe'en Day: In a room which has been previously darkened, the teacher surreptitiously lights the candle inside the pumpkin and casually turns out the lights. As children react to the glowing pumpkin, the teacher can quaver, *"J'ai peur"*, until each child echoes the expression. The brave ones will say "NOT *J'ai peur*" or a similar negative giving the teacher the opportunity to correct with *"J'ai pas peur"* and the children will echo automatically without being distracted from the highly charged atmosphere of the room. The very bravest can be induced to take a pointer and come close enough to the pumpkin to identify one of its features—*les yeux, les oreilles, les dents,* etc.—until gradually, each one takes the plunge. Older children can make sentences, *"Voici la tête"*, etc. since they are no longer cowed by the situation.

Add-on Face Parts: Around Hallowe'en, many face parts can be found in stores. Assorted wigs, rubber ears, plastic teeth, eyes that move, clown noses, red lips, tongues, rubber skull caps (*la tête)*, moustaches and glasses can be purchased and put into a box in the middle of the circle of children. They may choose whatever they can name to wear. Items for the mouth (lips, teeth) have to be manipulated with fingers.

Le Monstre: Stores around Hallowe'en are also rich in unsavory looking cardboard characters that can be hung on doors. Mine hangs on the blackboard and can be used for the children to come up and find various parts of the body by naming them, *l'estomac,* for example. *Le coeur* should be fastened on his chest as part of the children's lexicon. Even *monstres* have hearts!

Dessinez le monstre: Vari-colored chalk is placed on the table. Children name the color they want to use and the body part they want to draw before making some body part on the blackboard. No matter if it has 5 heads and an eye in the middle of the nose. The idea is to make the scariest and ugliest creature that the class's collective brains can devise.

Les Téléphones: There is a Bell Telephone Teletrainer in my room which makes telephone skits very exciting. The teletrainer is an apparatus with two real telephones, authentic ringing sounds and a unit which magnifies the voices of the participants as they talk. Failing this, however, any toy telephones can be used or rigged up with toilet paper rolls. The telephone skits always take place in Paris so whatever the scenario the telephone number is always the same: *Paris 1-2-3-4.* To be absolutely authentic, it should have eight digits, but four has proved to be the most comfortable in our simulated version.

Le Monstre dialogue goes like this:

Monstre (dialing): *Paris, 1-2-3-4*

Enfant: Allô, allô.

Monstre (in deep scary voice): *Je suis le monstre.*

Enfant: Aïe! J'ai peur! (slams phone down)

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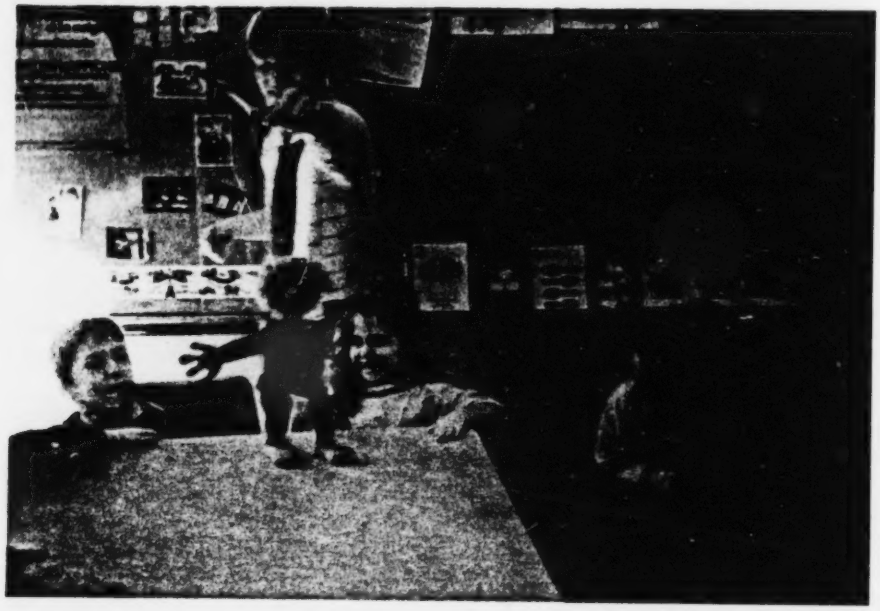
OTHER ACTIVITIES

COUCOU. Puppets are *de rigueur* at this level, the simpler to manipulate the better. Mine is a 6-string puppet with orange yarn hair and a big red felt grin found at a craft store in North Carolina. He could be of any national origin. Since he is primarily a vehicle for teaching parts of the body, his name, ***Coucou***, makes *le cou* (neck) and *le coude* (elbow) easier to remember. It is also a word that French children say to taunt the seeker in games of *Cache-Cache*. ***Coucou*** can walk around the table tops, giving each child a chance to say a part of the body and to touch it on him. If they poke too hard, ***Coucou*** winces and says, *"Aïe!"*

NOTE: Throughout the remaining years of French, ***Coucou*** reappears from time to time to reinforce *"Comment t'appelles-tu?"* or *"Comment tu t'appelles?"* (his *tête* being only of *bois*, he can never remember their names) as he positions himself directly in front of the child's face. The child answers *"Je m'appelle _____"* and ***Coucou*** then asks slyly, *"Tu veux un bisou?"* If the child answers *"oui"*, he wraps his arms around the child's neck and gives a noisy kiss, while I scold him vociferously for his lack of manners. If *"non"*, he simply says *"au 'voir"* in a disappointed tone and walks to the next waiting child.



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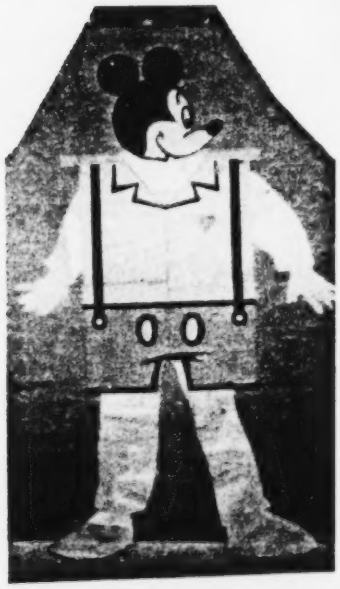
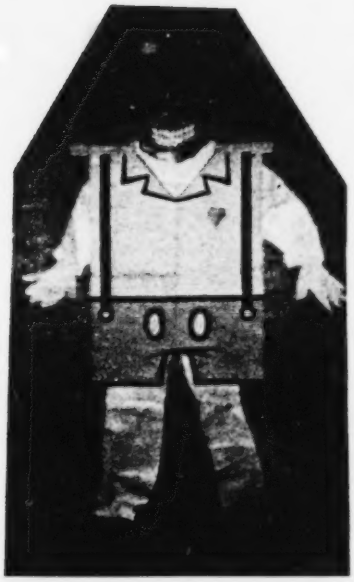
Felt Board Figures: Funny or serious parts of the body can be drawn on felt or cut out from magazines, and mounted on cardboard with a felt strip pasted on the back. Children take turns putting figure together on felt board. Commercial flannel board body parts can be ordered from Judy Instructo, 4325 Hiawatha Avenue South, Minneapolis, MN 55406.

Paper Person: A lifesize figure can be made by tracing around a child who is lying on butcher paper. The paper figure is cut off at the neck to offer greater versatility of heads when hung up. Heads come from many sources, supermarkets, paper stores, magazines, etc. They can depict a girl or boy, a grandparent, Mickey Mouse, *Père Noël, Mademoiselle Cochon* (Miss Piggy), *Babar*, Snoopy, all of which are popular in France as well as in America. Changing the heads keeps the figures *au courant* and provides a continual basis for review throughout the year.





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TOTAL PHYSICAL RESPONSE EXERCISES

Beginning with this unit, every class starts off with some kind of Total Physical Response commands using body parts. Not only can a magnitude of new words be learned, but it provides the chance to work off excess energy before class begins. *Touchez la tête, touchez la bouche, touchez l'estomac* are basic ones to start off with, but then *touchez la main* can lead to *frappez la main* or *levez la main.* Similarly, other verbs can be substituted with other parts of the body. Some examples are:

- *montrez* (all body parts)
- *tirez (les cheveux, les oreilles, la langue),*
- *levez (le bras, le pied),*
- *baissez (le bras,* etc.)
- *roulez (les yeux, les bras,* etc.)
- *ouvrez (les yeux, la bouche, les mains)*
- *fermez (les yeux,* etc.)
- *bougez (les hanches,* everything)
- *remuez* (everything). We even
- *sucez le pouce!*

TPR lends well to miming:

- *brossez-vous les dents / les cheveux,*
- *peignez-vous les cheveux,*
- *coupez les cheveux,*

and also to acting:

- *pleurez,*
- *riez.*

Commands like *parlez espagnol, parlez japonais, parlez anglais,* etc. give other-language speakers in the classroom a chance to shine. But no matter what antics precede the lesson, the cues to begin are consistent and dependable:

- *Souriez! et*
- *Parlez français!*

"Simon Dit" is the logical follow-up in game form for the above exercises.

J'AI MAL A LA TETE

By applying a Band-Aid to the head of either the hanging-up monster or the hanging-up child or both, the teacher can convey *mal à la tête*, then continue on with more Band-Aids and show:

- *mal à la gorge,*
- *mal à la main,*
- *mal à l'estomac,*
- *mal à la jambe,*
- *mal à l'oreille*

or what is most common at this age:

- *mal à la dent.*

Thereafter, when children have been absent or appear to be suffering in some way, s(he) can ask *"Tu as mal à la tête?"* or whichever *mal* seems appropriate. Since children take their maladies very seriously at this age, they are anxious to be able to respond.

TELEPHONE SKITS

J'ai Mal A La _____

1st Child (dialing): *Paris 1-2-3-4*

2nd Child: *Allô, allô!*

1st Child: *Bonjour,* _____

2nd Child: *Bonjour,* _____

1st Child: *Tu veux jouer?*

2nd Child (sadly): *Non. J'ai mal à la* _____

1st Child: *C'est terrible! Au 'voir!*

2nd Child: *Au 'voir.*

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Le Docteur

Child (dialing): ***Paris 1-2-3-4***

Docteur **(wearing white doctor's coat):** ***Allô, allô!***

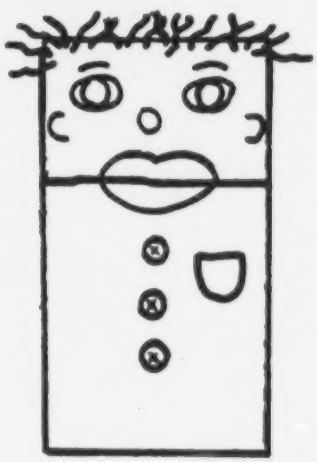
Child (feebly): ***Bonjour, Docteur. J'ai mal à la*** _____

Docteur: ***Oh là! là! J'arrive tout de suite!*** **(slams phone down and rushes over to child's "house")**

In this skit, the teacher can play the *docteur* until the children ask to do it. The main phrase to be reinforced is, of course, *j'ai mal à la* _____[9]

DICTEE

Paper Bag Puppets: Children make paper bag puppets as the teacher dictates the instructions. Before beginning the *dictée*, the bag is flattened out on the table with the bottom section facing the child. The mouth is made by coloring the top lip on the top flap and the bottom lip on the bag itself so that the children can put a hand inside in each part of the bag and make the mouth move. When the teacher directs the children to *dessinez la bouche*, s(he) will have to demonstrate how this is done. The rest of the face is drawn on the flap to the directions of:



- *dessinez les yeux,*
- *dessinez le nez,*
- *dessinez les oreilles,*
- *dessinez les sourcils*
- *ouvrez la bouche et dessinez la langue*
- *dessinez les dents*

The colors can be the children's choice. Small pieces of yarn can be pasted on the top for *les cheveux*. *Boutons* and a *poche* make the *tee-shirt* body look more realistic.

9 ***"Comment ça va?"***, an appropriate song for this activity, is sung by Canadian lyricist Matt Maxwell, available in audiocassette tape from National Textbook Co., 5700 Arlington Ave., Riverdale, NY 10471. It is a dramatic rendition of all the places that can hurt, sung clearly, slowly, and with humor. I thank Mme. Marie-Laure Hollander, F.L.A.G. Program, Westifeld, N.J. for bringing it to my attention.

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The puppet can then be used for simple dialogues, letting the rug in *Paris* become the stage, for example:

Bonjour

Bonjour

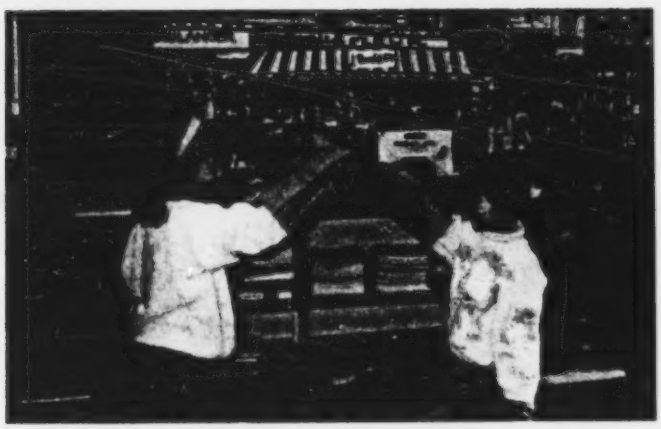
*Je m'appelle (_mmm_)*____ (name)

*Je m'appelle (_mmm)*____ (name)

*Au 'voir, (_mmm)*____ (name)

*Au 'voir (_mmm)*____ (name)

NOTE: A word about puppets: to manipulate the puppet and to speak French and to perform both skills simultaneously in front of the class are not easy feats for a child. Yet, in the first stages of French, speaking through a puppet is sometimes easier than speaking alone as oneself.



"Je m'appelle (mmmm)". "Je m'appelle (mmmm)."

DICTEE

Coucou: ***Coucou*** himself makes a comprehensive *dictée* for this topic, and one the children treasure. It should be noted that his *cheveux* are *oranges*, the rest of his person is *au choix*.

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Je m'appelle _____

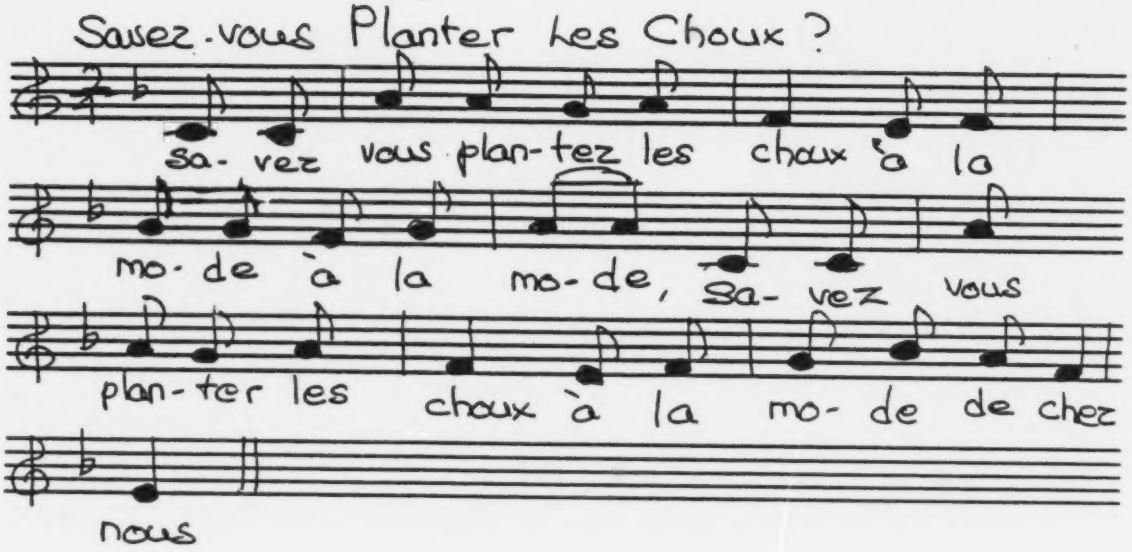
"COUCOU"

SONGS

SAVEZ-VOUS PLANTER LES CHOUX? (traditional)

Children sit or stand in a circle around a cabbage and sing this song about planting cabbages in unique ways, touching the floor with the part of their anatomy that is planting the cabbage. At the end of the song, they get a piece of *le chou*.

Maud & Miska Petersham. See Footnote 4.


Savez-vous Planter les Choux ?
sa- vez vous plan-tez les choux à la
mo- de à la mo- de, sa- vez vous
plan-ter les choux à la mo- de de chez
nous

2. *On les plante avec le pied, `a la mode, `a la mode,*
   On les plante avec le pied, `a la mode de chez nous.

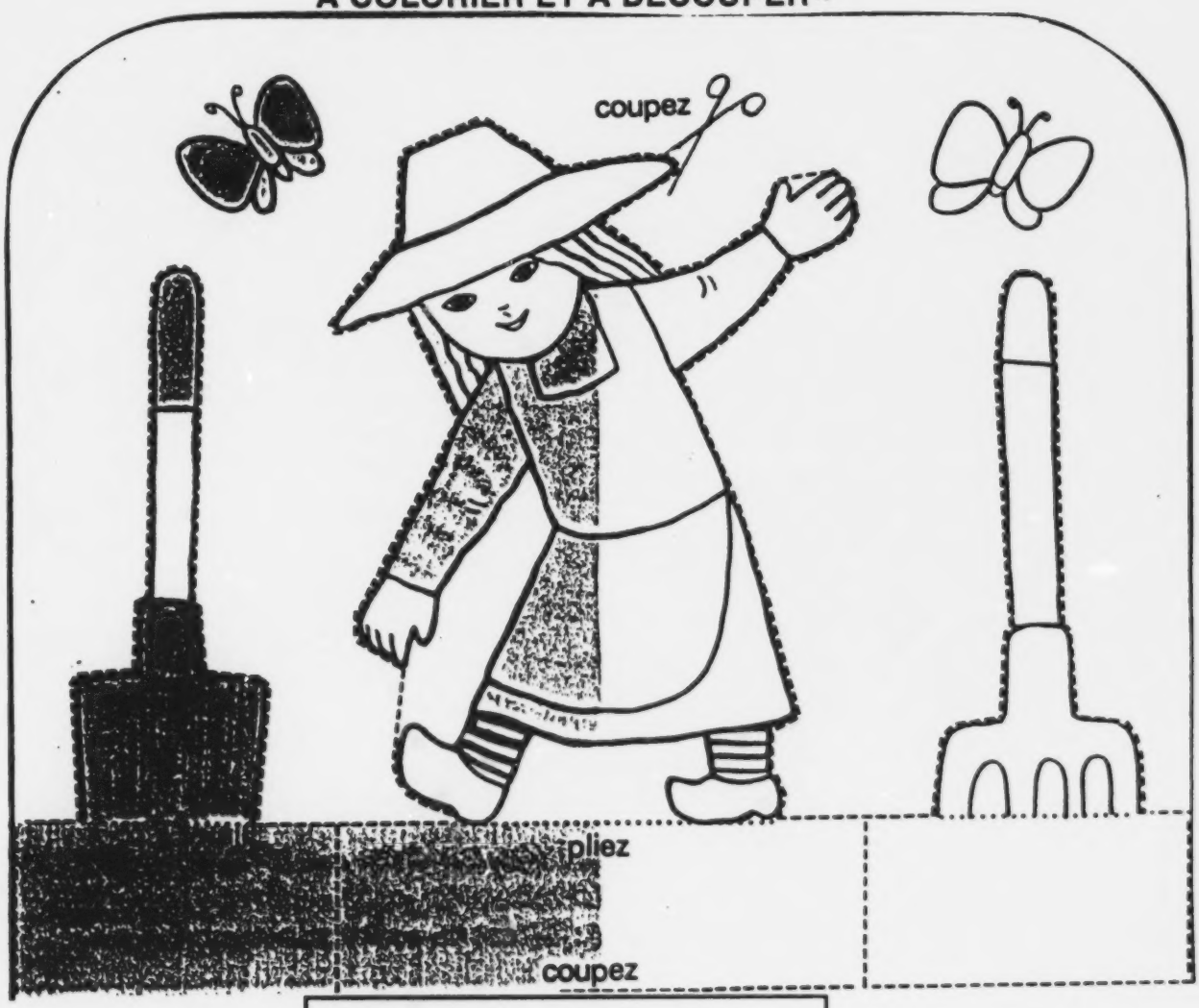
3. *On les plante avec le nez . . . . . .*

4. *On les plante avec le coude . . . . . .*

5. *On les plante avec le genou . . . . . .*

6. *Reprise: Savez-vous planter les choux, `a la mode, à la mode,*
   Savez-vous planter les choux, à la mode de chez nous.

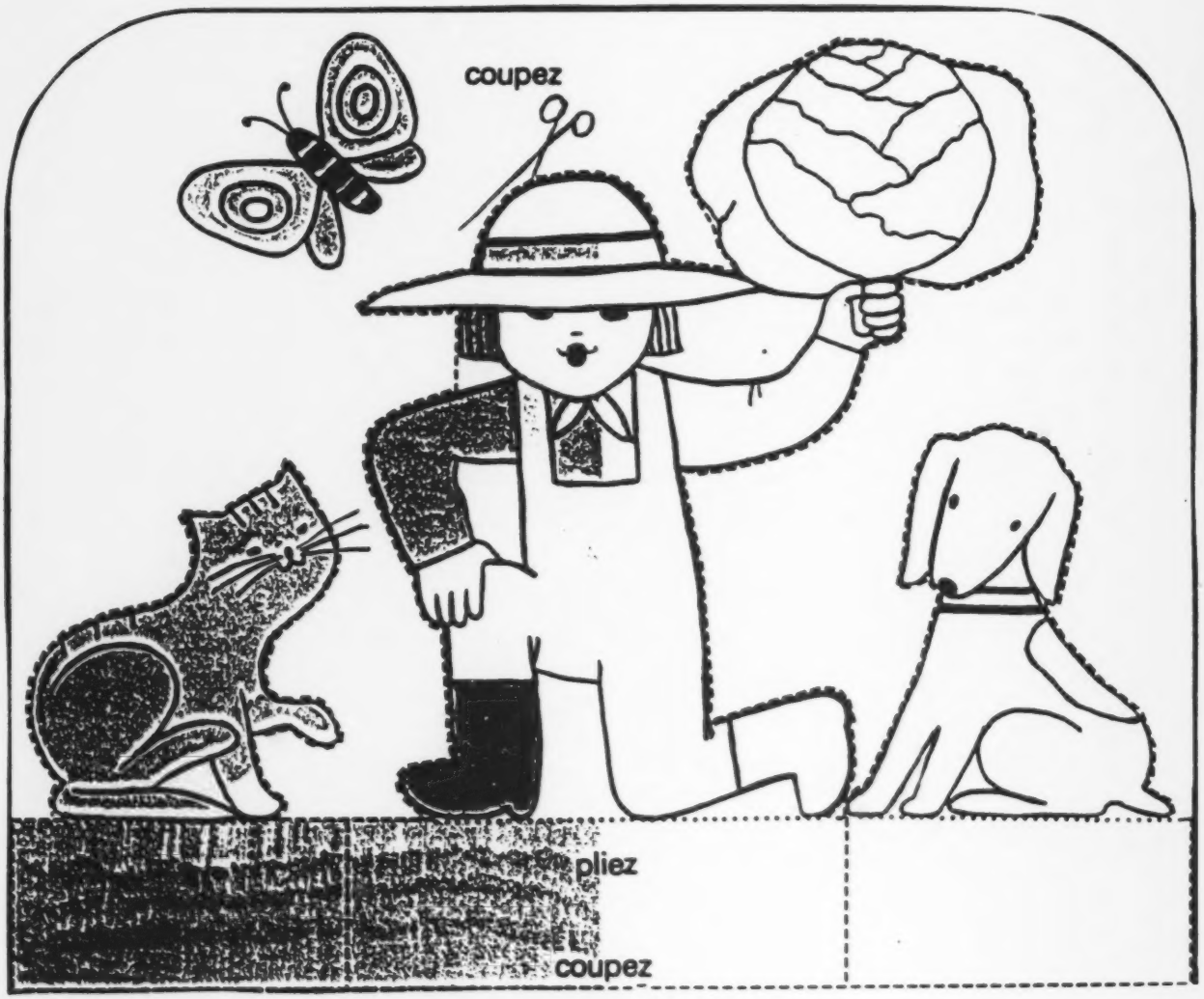
A COLORIER ET A DECOUPER[10]



On les plante avec la main,
A la mode, à la mode,
On les plante avec la main,
A la mode de chez nous.

[10] Sample pages from: ***Savez-vous Planter les Choux?***, *conçu par Lise Marin. Serie Chantons, Colorions et Decoupons.* Fernand Nathan, 1977, Paris VI. Reprinted with permission.

A COLORIER ET A DECOUPER*



On les plante avec le genou,
A la mode, à la mode,
On les plante avec le genou,
A la mode de chez nous.

* Reprinted with permission.

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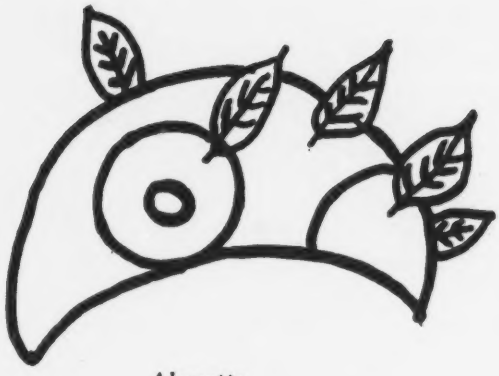
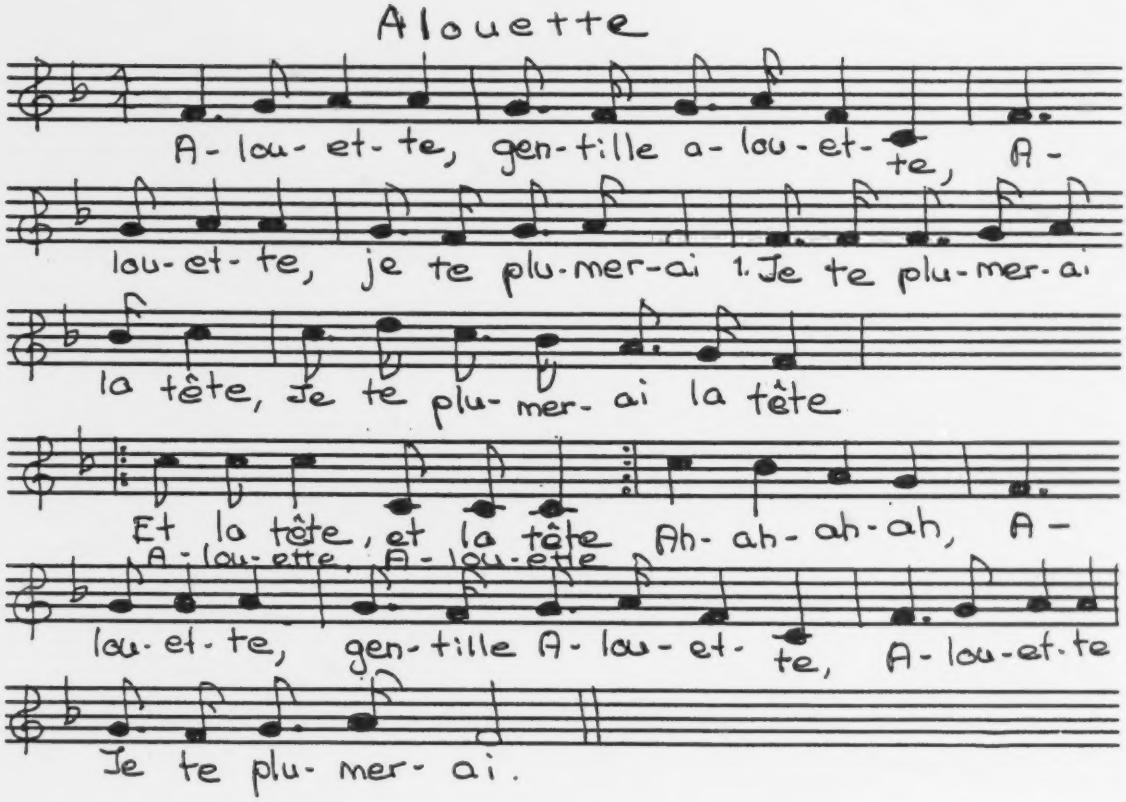
ALOUETTE (traditional)



Alouette

Although the song is familiar and easily learned, its meaning needs to be interpreted for the children.

A large mask of the head of a bird can be made with two pieces of foam rubber stapled together along the outside edge leaving a large opening for the child's head. A large beak can cover the child's nose but leave it and the mouth free to breathe. The eyes and beak should be prominently colored in. Small feathers can then be stuck into its head, eyes and nose. One child can volunteer to be *Alouette* and wear the mask while the others take turns removing the feathers as we sing the song. With this pantomime the action taking place in the song is graphically conveyed.

Alouette
A- lou- et- te, gen- tille a- lou- et- te, A-
lou- et- te, je te plu- mer- ai 1. Je te plu- mer- ai
la tête, Je te plu- mer- ai la tête
Et la tête, et la tête Ah- ah- ah- ah, A-
A- lou- ette. A- lou- ette
lou- et- te, gen- tille A- lou- et- te, A- lou- et- te
Je te plu- mer- ai.

2. *Je te plumerai les yeux (bis)*
Et les yeux (bis)
Et la tête (bis)
Alouette (bis)
Ah!
Alouette, etc.

3. *Je te plumerai le bec (bis)*
Et le bec (bis)
Et les yeux (bis)
Et la tête (bis)
Alouette (bis)
Ah!
Alouette, etc.

4. *Je te plumerai le cou (bis)*
Et le cou (bis)
Et le bec (bis)
Et les yeux (bis)
Et la tête (bis)
Alouette (bis)
Ah!.
Alouette, etc.

On peut continuer ainsi:

5. *Je te plumerai le dos, etc.*

6. *Je te plumerai les ailes, etc.*

7. *Je te plumerai la queue, etc.*

Je te plumerai la tête

When the children know the song very well, I begin to sing it with them in the style of the owner and general *animateur* of *Le Lapin Agile* in Montmartre:

(Everyone) *Alouette, gentil alouette*
A louette, je te plumerai
Je te plumerai la tête

(Children) *Je te plumerai la tête*

(Teacher) *Et la tête*

(Children) *Et la tête*

(Teacher) *Alouette*

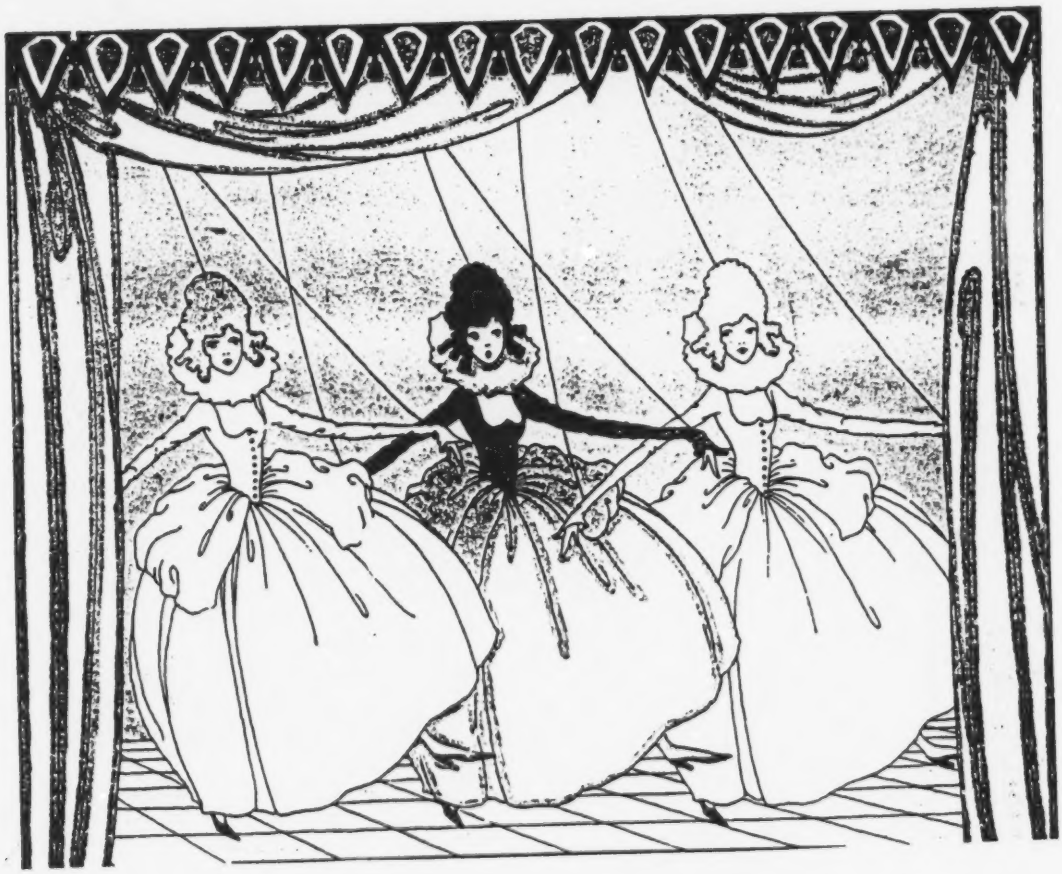
(Children) *Alouette*

(Together) *A-a-a-ah, Alouette, gentil Alouette*
Alouette, je te plumerai.

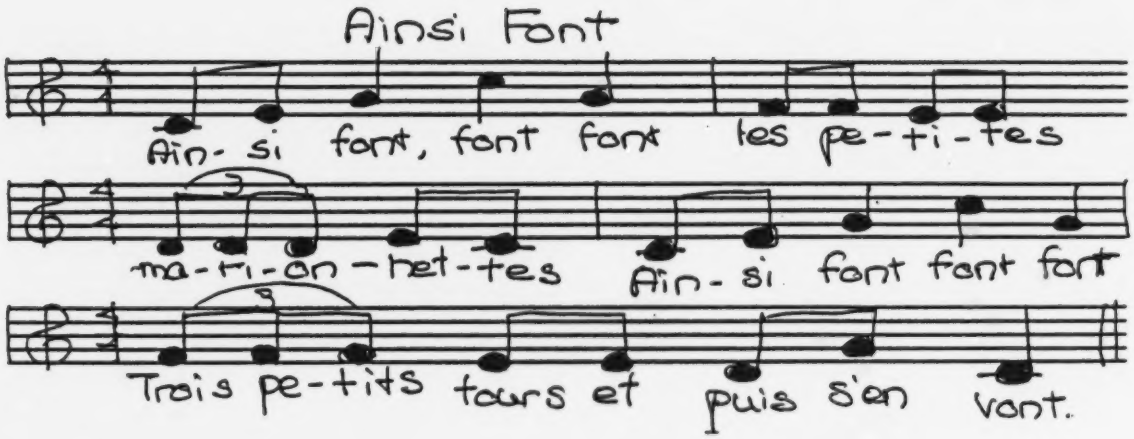
Song continues in like manner all the way through with the teacher calling a line and the children echoing. At the *Lapin Agile*, the owner sings the short phrases very fast and the audience follows in exactly the same vein. The children will do the same thing and have just as much fun doing it. An illustrated parchment sheet of the song is available from: The Kiosk, 19223 De Havilland Drive, Saratoga, CA 94070.

AINSI FONT

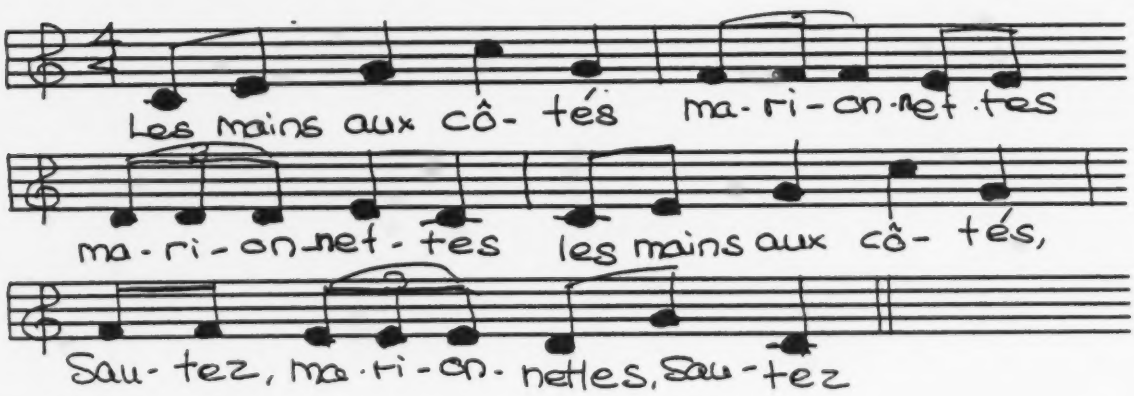
This gesture-song, for the pre-kindergarten and kindergarten set, like most folksongs, has different versions. The version I use is the one from Prof. Anne Slack's 1961 *Parlons français* TV series. The gestures are from the French nursery rhyme book, **Nursery Friends from France**[11].



Maud & Miska Petersham. See Footnote[4]

11 See Footnote 4

Hands are held up and kept turning during the first three lines to show how the marionettes dance. With the last line, *"Trois petits tours et puis s'en vont"*, the hands are brought together in front and rolled over each other three times. Then they separate and the child makes running motions (with index and third finger) disappearing behind his/her back to indicate exiting the stage. As the verse ends, the child makes a farewell bow.

When the children have learned the first verse, I give them "lamb panties" or "lamb frills" purchased from a party store which fit the tops of their fingers and become *les marionnettes*. The frilly part can be either a girl's *tutu* or a boy's curly hair. Some children make minuscule faces on the plain part to make them more individual.



During the second verse, the children become the marionettes. With hands at hips they sway from side to side, stopping for a brief moment before *sautez* so that everyone can be ready to *sautez* at the same time and then *sautez* again!

VIVE LA COMPAGNIE

This version of the famous camp song, using parts of the body, came from Canada, and was very popular with the children.[12]

La main à la droite, la main à la gauche
Vive la compagnie,
Le pied à la droite, le pied à la gauche
Vive la compagnie.

L'épaule à la droite, l'épaule à la gauche
Vive la compagnie
Le coude "àla droite, le coude à la gauche
Vive la compagnie.

Le genou à la droite, le genou à la gauche
Vive la compagnie
La hanche à la droite, la hanche à la gauche
Vive la compagnie.

Chorus

Vive la vive la vive l'amour
Vive la vive la vive l'amour
Vive l'amour, vive la vie
Vive la compagnie. . . OUI!

The children move each body part to the right or to the left as the song indicates. During the chorus they place hands on their waists and sway from side to side to the rhythm. After last line of chorus they raise their hands and cry *"OUI!"*

12 "Use of Folk Dance in Teaching French", Canadian Modern Language Review, May, 1979. Pp. 629-632.

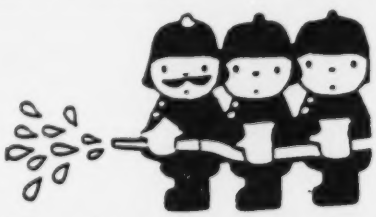
BOOKS

Je Sais Lire, Bruna, Dick. Texte français. Editions Fernand Nathan, 1976, Paris 70006. Reviews parts of body and family members with simple one-line, manuscript text. Each page shows a different part of the body represented in red. Children can read along with the teacher. It is also excellent for pre-reading level children.

Les Cheveux de Gaël, Fronsacq, Anne. *Images de Butel, Lucile. Albums de Père Castor,-* Flammarion, 1978, Paris 70006. A small picture-book with a step-by-step description of a little boy getting his first hair-cut (by his father) and the difference it makes in his ability to see. I substitute the name of a child in the class who either has just gotten a haircut or could use one. I also rarely read the text as written, but change it to words the children know. Illustrations are not only of fine quality, but aid greatly in children's comprehension.

QUAND JE SERAI GRAND

A supplementary activity to this unit, still exploiting the Hallowe'en theme of disguises and costumes, starts with the book, ***Quand Je Serai Grand*** illustrated by Dick Bruna with a text by Micheline Bertrand, Nathan 1974, Paris VIe. Each page is a one-word picture of different professions that would appeal to children: *fermier, footballeur* (soccer-player), *pompier*, etc.



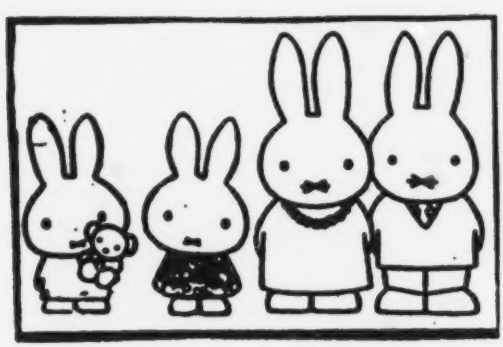
The teacher follows this up with a collection of hats depicting different livelihoods which s(he) presents to the children: clown hats, cowboy hats, Indian bands, a top hat (for *Président*), farmer's straw hat, baseball hat, fireman's hat, soldier's hat, French beret for *artiste*, tiara for *danseuse*, etc. Party stores and costume stores are good sources for all kinds of hats and they can be reused for different skits. The children are asked, *"Quand tu seras grand, qu'est-ce que tu veux être?"* and by responding with the walk of life symbolized by the hat, they can proceed to wear it. Since most of the *métiers* are cognates, the children can learn them easily and greatly expand their vocabulary. The different pronunciations of familiar words such as *cloon* (clown) and *coboy* (cowboy) are the kinds of things that intrigue them.

Chapter IV

LA FAMILLE

Lexicon

la famille	*la bébé*	*le cousin*
Maman	*grand (e)*	*le chien*
la mère	*petit (e)*	*le chat*
Papa	*grand' mère*	*le visiteur*
le père	*grand-père*	*la visiteuse*
le frère	*l' oncle*	*le train*
la soeur	*la tante*	*l' espace*
le bébé	*la cousine*	*dans*



Whereas a unit on *"Parties des Corps"* fits in very well with the pumpkins and monsters of October's Hallowe'en, the *"Famille"* and all its extensions go naturally with November's Thanksgiving, where everyone gets together, culminating in the reunions of Hannukah and Christmas. Family members can be introduced with pictures, with paper doll families, with doll house families or with all three on different days or even different years when the same curriculum areas are presented.

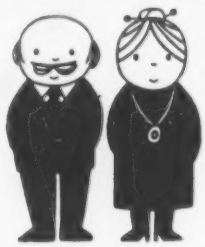
GRAMMATICAL CONCEPT

Gender: Whatever family is introduced will have two babies, a girl baby and a boy baby, indicated by the age-old pink blanket and blue blanket or by any other means where the difference is clear. Holding up each baby, the teacher says *"la bébé "* or *"le bébé "*, emphasizing the difference in pronunciation so the children can see that it has meaning. Then, one-by-one they are asked if they were once a *"le bébé "* or a *"la bébé"*, correcting them if they answer with the wrong article, until the association of *la* with feminine is clearly grasped.

ACTIVITIES

La Famille Dans Le Train: Trains are an important and pleasurable means of transportation in France and children like to put things into things so we put these two ideas together and let the family take the train to *grand'mère's* house for the holidays. All the props can be made with shoe-boxes, or they can be actual toys. I have a large doll-house (Barbie dollhouse via a garage sale) which stands at one end of the circle and a large wooden train which stands in the middle.

By saying their relationships in the family, the children can put *grand'mère* and *grand-père* in the house to wait for their family, including the pets, and then load the family into *le train*. First-level children must say the relationship—*Papa, Maman, le frère, la soeur*, etc., second-level children extend the family to *l'oncle, la tante, le cousin, la cousine*, and advanced children must describe the situation: *le père est dans le train; le chien est dans le train*, etc.



When all family members, or all whose names can be remembered, are boarded, the train can move and the *conducteur* is the lucky one who remembers *le train* . It rolls across the rug to the sounds of *tchou, tchou, tchou.* Once at their destination, the family disembarks, with the children again saying their names and placing them in the house. (Advanced children then change their sentences to: *Maman est dans la maison.*).

Sometimes, of course, someone cannot be recalled, for example, *la tante,* and that person remains at the station while the rest go off to *grand'mère*'s house. The children feel very badly about this, so the forgotten person is the *mot magique* at the door and *le devoir* (homework) as well. The next day, when the story is retold, that no-longer-forgotten person is certain to be first into *le train.*

The children get very caught up in this story and are very proud when the entire family gets safely tucked into *grand'mère*'s house. They make an effort to retain the vocabulary in order to assure its happy ending. The teacher helps with different kinds of vocabulary drills in the warm-up part of the class: asking children to name a family member when the roll is called, to identify pictures of family members, and asking conversational questions about their families, i.e.,

- *Combien de frères et de soeurs as-tu?*
- *Tu as un chat ou un chien?*
- *Qui est ta personne favorite dans la famille ?*

La Famille dans l'Espace: The felt on a feltboard is black so the children can affix cardboard family members on it in any position and they will give the illusion of floating in space. It appeals greatly to the imagination of small children who probably will someday do that. A strip of felt tape across the back of any figure will secure it to the board.

NOTE: With this particular activity *le visiteur* and *la visiteuse* are introduced for a purely practical reason. Elementary school programs, particularly one which starts with 4-year-olds, attract frequent observers and there has to be some way to signal the children to put their best feet forward. When we have guests, I can say quickly to the children, *"Nous avons des visiteurs/euses. Soyez sage et parlez bien français"* and the children comprehend and rise to the occasion.

Dessinez la Famille: Children are given drawing paper and crayons or markers and asked to draw a picture of their families, including the pets, *oiseau, poisson, gerbil*, etc. Plenty of time can be allotted to this as children are natural artists and can produce some wonderful wall hangings. Afterwards, they can write the family relationship above each person. To culminate the activity, each child goes to the front of the room and tells the story of his/her picture, i.e.,

> *Voici ma famille. Voici Papa, Maman, la grande/petite soeur, le grand/petit frère, le/la bébé , le chien, deux chats, trois poissons. etc., et MOI !*

This device of drawing a picture of a personal nature and then talking about it can be adapted to other topics—My House, My Room, for example. Drawings displayed around the room give a graphic example to outsiders of what is going on in French. It also makes an impression at home when the child can produce a drawing accompanied by a lengthy description in French.

NOTE: In answer to the question, *"Qui est la personne la plus importante dans ta famille?"*, I encourage them to say *"Moi!"* Too often, the smallest children are the lowest in the family pecking order so I steal a chance to build egos while I teach French. Language-learning is an affective skill, so we can deal with all matters of the heart.

DICTEE

La Famille Muppet is borrowed from a *Rue Sésame* coloring book, entitled *Le Voisinage*..[13]

It is helpful to know the Muppets' coloring of the characters, but since these are peripheral characters, the teacher can use any colors that need reinforcing. An example might be:

- *Les cheveux de Papa sont gris.*
- *Les yeux de Papa sont noirs.*
- *Le nez de Papa est rose.*
- *La bouche de Papa est rouge, etc.*

[13] **Le Voisinage**, *Rue Sésame Cahier à colorier. Dessins de Bud Luckey*. Children's Television Workshop, 1976, Muppets Inc.

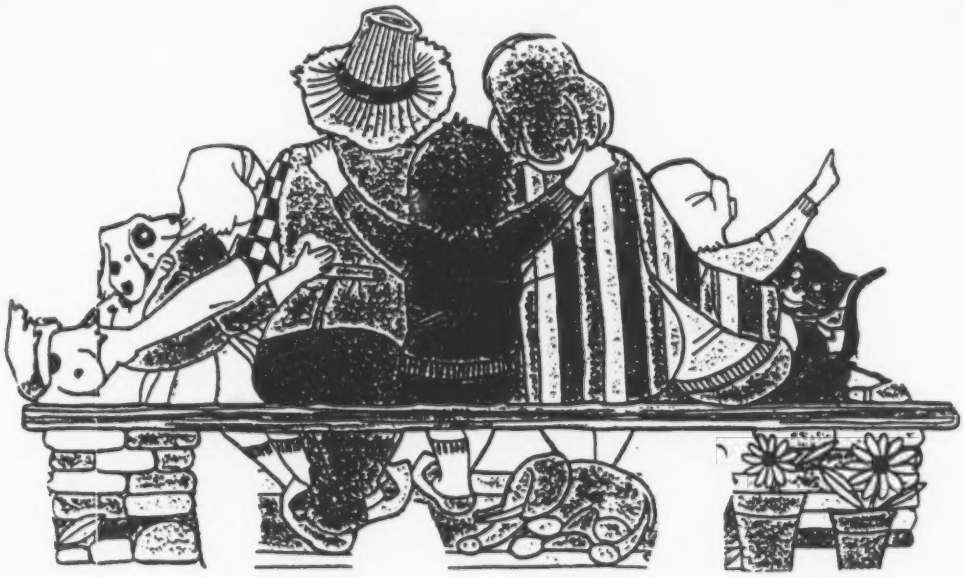
BEST COPY AVAILABLE

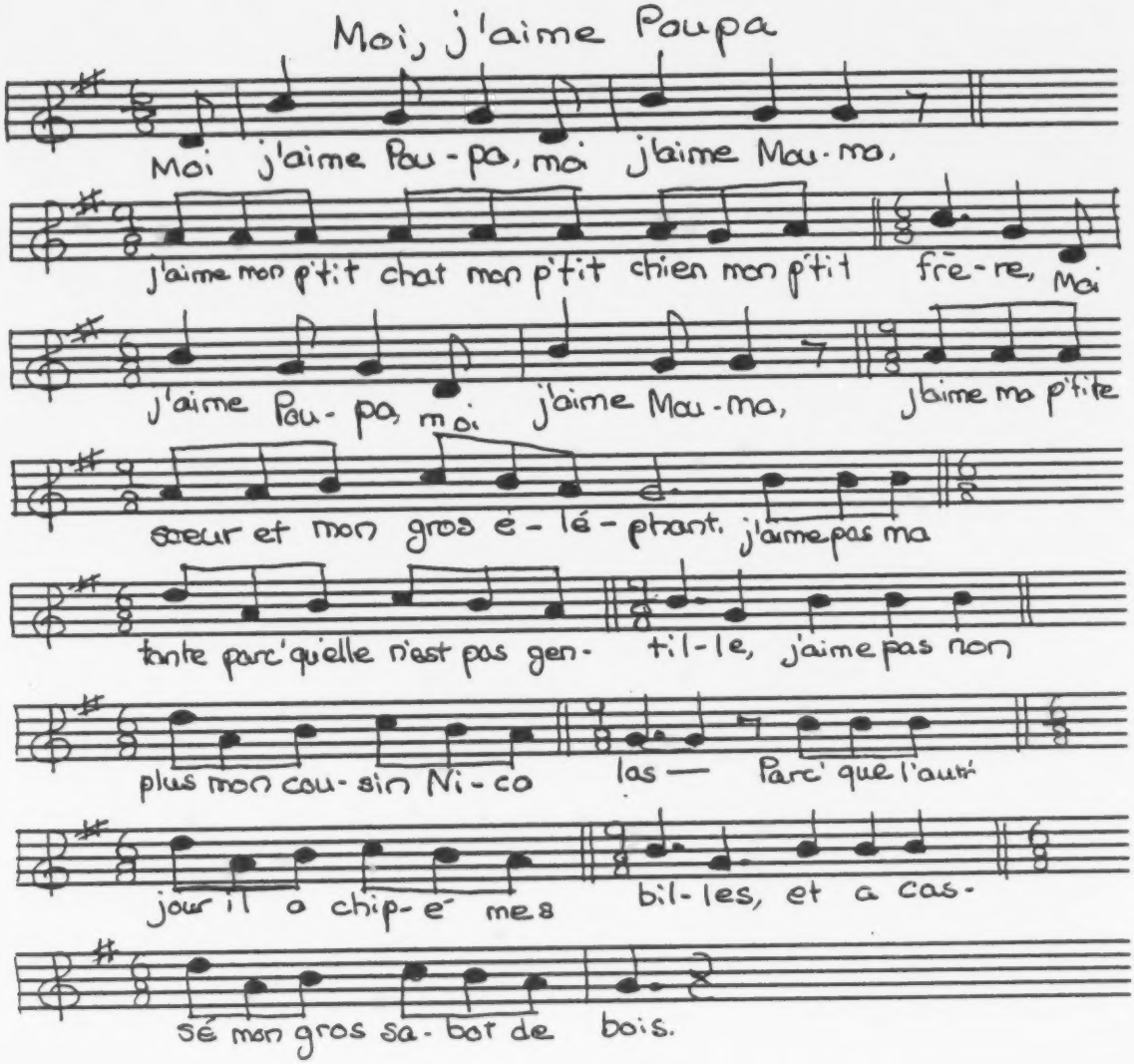
La famille Muppet

SONG

MOI, J'AIME POUPA[14]

From the aspect of phraseology alone, this is a wonderful song for children to learn, but they also take to the lilting melody. The gestures are expressive but simple. At *"J'aime Poupa"*, the right arm goes across the heart, at *"J'aime Mouma"*, the left hand goes across the heart. As *"mon p'tit chat, mon p'tit chien, mon p'tit frère"* are graduated in size, one hand indicates this by showing their different levels. I usually sing the second verse alone, hands on hips, pretending to be very angry and pointing to an unsuspecting boy at the word *Nicolas*. A wooden shoe or picture thereof is helpful to explain *sabot de bois*. The children all come in on *"M a-i-s-..."* and launch into the first verse again.



[14] Song and illustration from: ***Chansons Doree de Notre Enfance***. *Série Le Petit Menestrel, Vol. 9. Disques Ades, 54 rue Saint-Lazare, 75009 Paris.*

Moi, j'aime Poupa
Moi j'aime Pou-pa, moi j'aime Mou-ma,
j'aime mon p'tit chat mon p'tit chien mon p'tit fre-re, Moi
j'aime Pou-pa, moi j'aime Mou-ma, j'aime ma p'tite
soeur et mon gros é-lé-phant. j'aime pas ma
tante parc'qu'elle n'est pas gen- til-le, j'aime pas non
plus mon cou-sin Ni-co las — Parc' que l'autre
jour il a chip-é mes bil-les, et a cas-
sé mon gros sa-bot de bois.

BOOKS

Je Sais Lire, the Dick Bruna book already cited (Chapter III) fits in well with this topic

Qui Suis-Je?, *Wabbes, Marie, texte et images. Albums du Père Castor,* Flammarion, 1979, Paris 75006. Uses all the family vocabulary as well as common animals. Also gives children a pet name for *grand'mère (Mamie),* and a surprise ending.

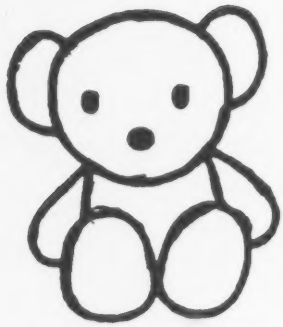
Où Est Ma Maman?, Hawkins, Colin and Jacqui. Albin Michel Jeunesse, 1986, Paris. Very simple story, well-illustrated, about a baby duck's efforts to find his *Maman.* Uses simple dialogue in children's lexicon and, of course, has a happy ending. It was originally published in England, so many children recognize an old friend.

Chapter V

LES JOUETS

Lexicon

Papa Noël
Le jouet
Le sapin de Noël or
L'arbre de Noël
La hotte
La poupée
La raquette
L' ours
Le bateau
La voiture
La balle
Le train
Le domino



An appropriate time for this subject is around the December holidays when "toys" are uppermost in children's minds, regardless of religion.[15]

ACTIVITY

Papa Noël et les Jouets: The story continues—Part II of *La Famille Dans la Maison de Grand'mère.* The family members are all asleep in their beds (*dans le lit*) when along comes *le train* again, this time with *Papa Noël* in the lead car and the *jouets* in an open car. There is also a *sapin de Noël* in the toy car. As before, the children load and then unload the *jouets* and the *sapin* into the house by saying the correct name. The *jouets* are arranged around a pair of doll's shoes set out by the *cheminée.*

NOTES: My *voiture* is a miniature *Renault* from ***Prisunic*** in Paris so the children can see what a *voiture* is for a French child.

The children like to leave some food *(la pomme)* for *Papa Noël* on the table although that isn't a French custom.

DICTEE

Papa Noël et les Jouets:[16] This is a subtly different figure from the American Santa Claus. He is small and slender, the colors and design of his suit are different, he does not wear boots and instead of a sack on his back, he wears an enormous basket called *la hotte*. The original picture showed these colors:

- *Le pantalon est rouge.*
- *Le manteau est rose avec les raies et les boutons en rouge.*

15 General holiday resources will be suggested in Chapter XVIII–*Les Fêtes.*

16 This is taken from the inside cover of a now defunct children's magazine entitled *Le Journal de Babar*, 12 rue Eugène Delacroix, 75084 Paris. No. 34: Décembre 1977.

- *Le chapeau est rouge avec un pompom rouge.*
- *La hotte est jaune.*
- *La raquette est brune.*
- *La voiture est violette avec les pneus en noir.*
- *La robe de la poupée est bleue. Les yeux sont noirs, la bouche est rouge, les cheveux sont oranges.*
- *L'ours est brun, les joues sont rouges, le tambour est jaune.*
- *La balle est violette et bleue.*
- *Le bateau est violet, la voile est jaune, le drapeau est rouge.*
- *Les yeux de Papa Noël sont bleus, les joues sont rouges, la barbe et les sourcils sont blancs..*
- *Les points qui entourent l'image peuvent être coloriés au choix.*

This *dictée* then becomes a board game. The children mount it on cardboard, divide themselves into two's and three's, are given a button (*un pion*) for each player and a die. They place their buttons on the circle after *bateau*, roll the die and move the button the number of circles indicated by the number on the die. If the word of the circle they land on appears in the picture, they gain a point. If not, they wait for the next turn. The first player to obtain 10 points is *le vainqueur.*

This is an absorbing game to play in the heady days before the long December vacation and is excellent for their French and for their beginning reading. They also make useful trophies to take home to play during the holidays.

Père Noël himself *sans jouets* can be used as a *dictée* for the younger children.

PAPA NOËL ET LES JOUETS

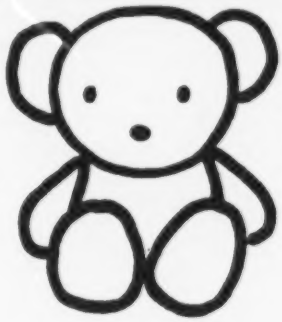
O bateau O balle O train
O ours O maison O raquette O bébé
O poupée O bicyclette O livre
O domino O chat O voiture

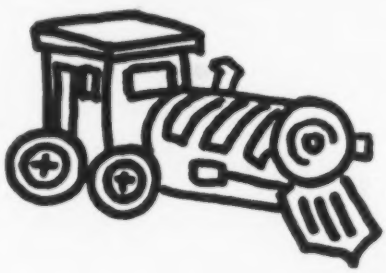
TEST

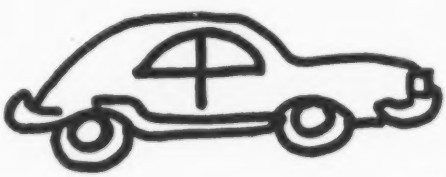
Also included with this chapter is an optional "test" to give when there is enough time. To give this "test", the teacher says, for example, *"Numéro un, la voiture"* and the children write "1" in the lower right-hand corner of the picture with a *voiture*. S(he) continues giving a number, in jumbled order, for each of the eight pictures while the children record them on the appropriate pictures. This "test" can be graded—*Excellent, Très Bien, Bien.*

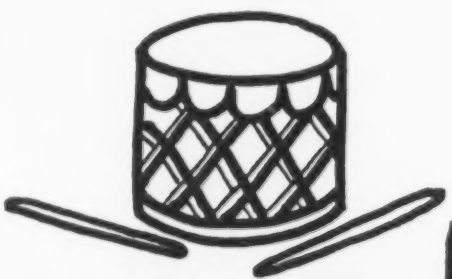
So-called "testing" devices are really for the children to gain confidence in their own learning and to realize how much their French vocabulary is increasing. By captioning the pictures with their French identifications and then reading them to *Maman* and *Papa* at home, parents gain a much clearer idea of what is going on in French. Lastly, in this age of testing, a program where children's performances can be tested is more likely to be considered a valid program.

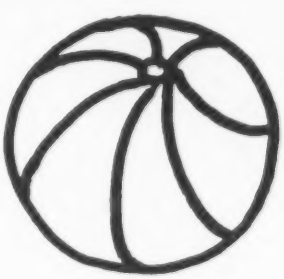
Les Jouets











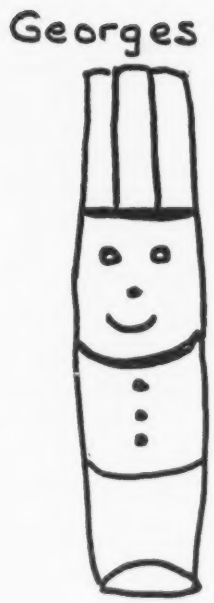
Je m'appelle _____

Chapter VI

QUELQUES VERBES D'ACTION

Lexicon

marche	*saute*	*s'il te plaît*
cours	*danse*	*le pont d'Avignon*



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Children can experience many verbs through Total Physical Response exercises. To those listed in Chapter III they have added:

- *tapez,*
- *tournez,*
- *comptez,*
- *croisez,*
- *étendez,* etc.

They understand *allez (va)* and *venez (viens)* from repeated use, but verbs which represent specific actions can be taught by means of a clothespin:

Georges: The children are in a circle in *Paris* and the teacher brings from his/her pocket the pincer kind of clothespin on which is drawn a face, a body, trousers and a foot. On the back of the clothespin is the back of the figure. He is smiling. His name is *Georges*. He says *"bonjour"* to the children and introduces himself. The following dialogue ensues:

Teacher: *Georges...*

Georges: Oui?

Teacher: *Marche, s'il te plaît.*

Georges: Okay. (French pronunciation-open "o")

The teacher then pinches the top of the clothespin slowly to make *Georges* walk. S(he) encourages his progress by saying *"Très bien, Georges!"*

Teacher: *Georges...*

Georges: Oui?

Teacher: *Cours, s'il te plaît.*

Georges: (with more enthusiasm) *Okay!*

The teacher pinches the top of the clothespin quickly to make *Georges* run, repeating *"Très bien, Georges!"* S(he) continues:

Teacher: *Georges...*

Georges: Oui?

Teacher: *Saute, s'il te plaît.*

Georges: OKAY!

And the teacher bobs him up and down while pinching the top together, everyone by this time praising him.

These actions are then repeated with the children using two fingers to simulate *Georges* and their arms for a base and then finally standing in a circle to walk, run, or jump in place. As time goes on, the children will begin to give the commands to *Georges* themselves, but they must always remember to say "*s'il te plaît,*" or he won't budge. If they tell him to *cours* or *saute* too much, he begins to pant.

Georges' final action and most enthusiastic response is to the command, "*Danse, s'il te plaît!*" and the clothespin is made to go around in a circle on the floor or on the teacher's hand while humming "*Sur Le Pont D'Avignon*". The children will gradually begin to hum along.

SONG

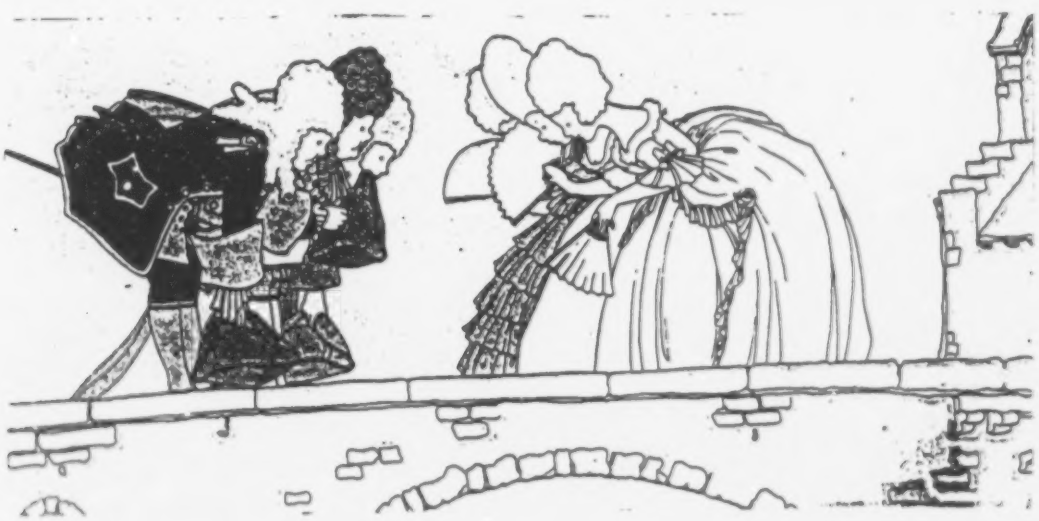
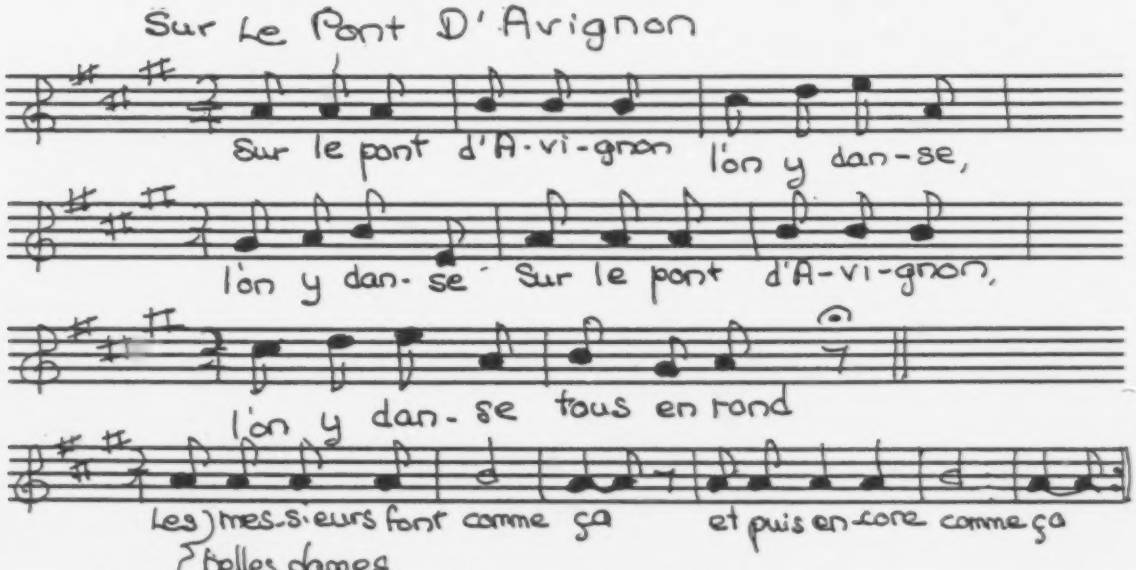


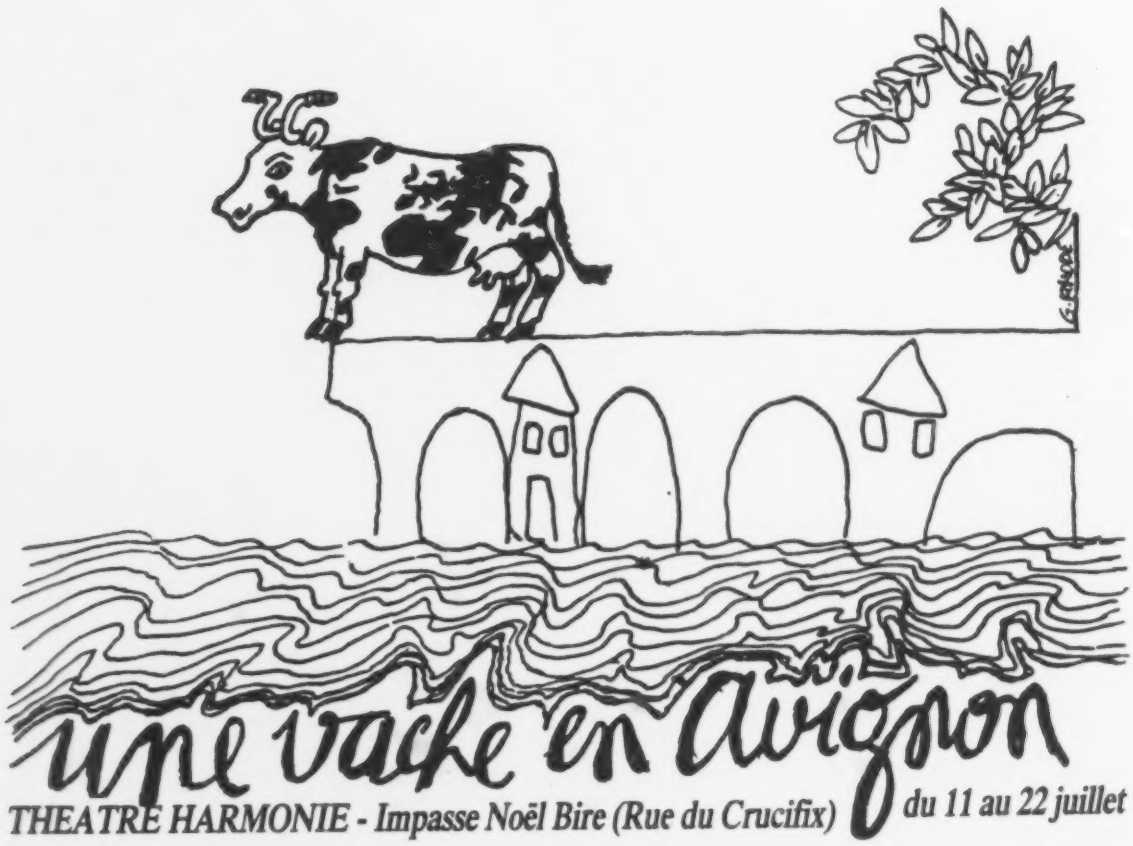
Illustration by Maud & Miska Petersham, **Nursery Tales from France**

SUR LE PONT D'AVIGNON

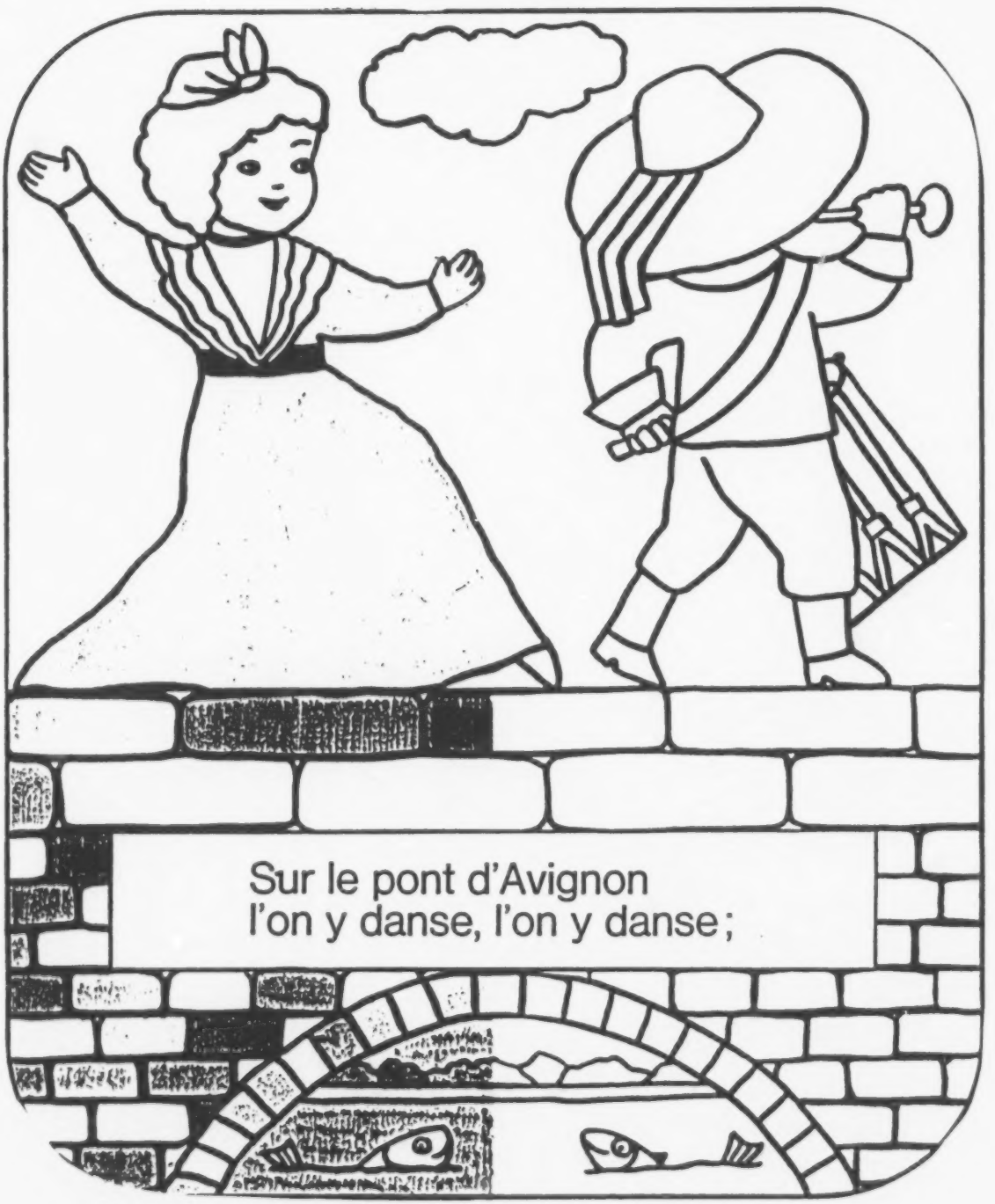
Since this is "*Georges*" song, the children are anxious to learn it, on all levels. This is an example where a simple song can become a performance. The children walk around in a circle for the chorus ("*Sur le Pont ...*"— older children who know it well can jazz it up) stopping for each verse. The boys make deep bows at *comme ça*. After the second chorus, it's the girls' turn to make curtseys to the same cues. One more chorus and then everyone must stand perfectly still, at attention, to sing "*les soldats font comme ça*." At the words, "*comme ça*," the children raise their hands in a salute and snap them down again. They do this in staccato tempo, in perfect unison. The last chorus resumes, gracefully and sweetly, and the whole song ends with bows and curtseys.

Sur Le Pont D'Avignon
Sur le pont d'A-vi-gnon l'on y dan-se,
l'on y dan-se Sur le pont d'A-vi-gnon,
l'on y dan-se tous en rond
Les) mes-si-eurs font comme ça et puis en-core comme ça
{ Belles dames
soldats

NOTES: This is a popular song to do on Parents' or Visitors' Days. Many times I insist that the adults join in and no one seems to mind.

The legend of the Bridge tells of a shepherd boy named *Bénézet* who saw a vision telling him to build a bridge across the Rhone River. The Bishop of Avignon did not believe the boy so he gave him a heavy stone and told him to carry it down to the River. Thirty men could not lift the stone, but the boy picked it up and carried it easily. From then on, people believed his vision and donated the money to build the bridge. It lasted for a century. In Avignon, one can walk on the bridge for a few francs, and posters of the bridge can be purchased at the tourist office *(syndicat d'initiative)*. I understand costumed dancers still come once a year to dance on it. The fact that it has deteriorated and ends abruptly three-quarters of the way across the river is also fascinating information to children. Reprinted below is an illustration from a play program in the Avignon Summer Theatre Festival which tells the whole story.



A COLORIER[17]



17 From: ***Sur Le Pont d'Avignon***, *conçu par Lise Main. Série Chantons, Colorions et Découpons.* Fernand Nathan, 1977, Paris VI. Reprinted with permission.

GAME

Ciseaux: This is a game similar to the traditional English game, "How Many Steps Before the King?" There are four genres of steps the children must learn:

pas de bébé, one foot steps exactly in front of the other,

pas de géant, a large step

saut, jump

ciseaux, cross legs and jump

One child volunteers to be the first *roi* and give the directions. S(he) stands with back to the line of waiting children at the far end of the classroom. The teacher silently gives each child a number according to his/her place in line. The *roi* begins:

Roi: Numéro un, trois pas de bébé

Numéro un: Je peux?

Roi: Oui. Numero deux, deux ciseaux.

Numero deux: Je peux?

Roi: Oui. Numero trois, un saut

and the game continues until one child has quietly reached the *roi* 's position, whereupon s(he) says, "*Bonjour*", and the *roi* must hand over his/her crown. If they forget to say "*Je peux?*", they lose their turn. The older children try to disguise their voices so the *roi* won't recognize them and show favoritism or prejudice.

NOTE: The French lady who taught me this game did not include the *je peux* question, but it exists in the English tradition and it's an important expression for a child's lexicon so I happily include it.

BOOK

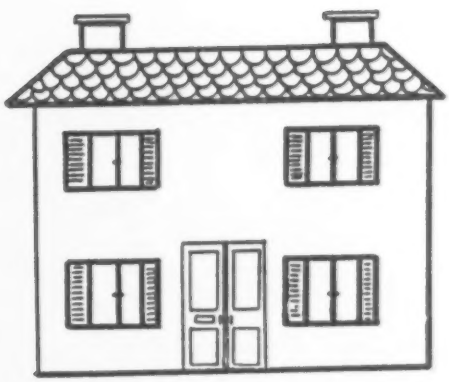
Comme un Poisson, Fronsacq, Anne. *Albums du Père Castor* Flammarion, 1980, Paris. Picture-book with one-sentence text about a child who can *court comme un lapin, saute comme un cabri*, etc. Uses action-words in connection with common (mostly) animals.

Chapter VII

LA MAISON

Lexicon

la maison
la porte
la cheminée
la fenêtre
le toit
ouvrez
fermez



PRESENTATION

One day the children go back to *Paris* and *Georges* is no longer there. There is, however, a small cardboard house with cutout windows and doors. When the children ask for *Georges* (*"Où est Georges?"*, they must say), the teacher holds up the house and tells them, *"Georges est dans la maison."* If it is during the flu season, s(he) adds, *"Pauvre Georges est malade. C'est la grippe."* Otherwise, she whispers, *"Chut! Georges dort. Il est fatigué."* S(he) holds up *Georges'* little house, pointing out its physical characteristics:

- *la porte,*
- *la fenêtre,*
- *le toit*
- *la cheminée.*

S(he) then holds up a picture of a typical *maison française* and helps them to discover the differences between a *maison française* and a *maison américaine*. There is not just *une porte mais deux portes*, not just *une cheminée mais deux cheminées*. The *toit* is flat instead of slanted and is usually *rouge*. The *fenêtres* open from the center instead of sliding up and down.

ACTIVITIES

Construisez la Maison: The children make a *maison*, piece-by-piece, on the felt board. The parts are cut out from a set of bright, multi-colored felt squares or remnants. The *maison* is a large rectangle, the *cheminées* are two small oblongs, the *portes* two larger oblongs, the *fenêtres* four small rectangles and the *toit* is cut to resemble the one in the picture. Each part can be made in several colors with at least two *maisons* so the children can have options in colors. The pieces can be decorated according to the imagination of the teacher-artist. The roof can be tiled, the windows can have a line down the middle and shutters, the doors can have knobs, etc.

The children take turns affixing the parts of the house on the felt board until the house, or houses, are made. The end result is quite colorful and a work to make them proud. The procedure is the same as before. The children must name the part they are going to affix before they can do it. The more advanced children must say the object and the color, i.e., *"le toit brun"*. Some like to make a sentence and say, *"le toit est brun."*

Since ***Bonsoir Lune*** will be read for the first time with this lesson, the lesson can be expanded to include a yellow circle for *la lune*, an even larger one for *le soleil*, stars for *l'étoile*, bits of cotton for *la neige*, cutout felt or pictures of *l'arbre* and *la fleur*. The children can create quite a beautiful *tableau* and add a lot of new but basic vocabulary at the same time.

Some groups like to make *la maison bizarre*, which might be a topsy-turvy house with four roofs and a door in the attic, etc. It appeals to their senses of humor and teaches *bizarre*.

La Maison en Papier: As a follow-up exercise, each child can construct his/her own *maison* (one-dimensional) at the table with construction paper, glue and scissors (*le papier, la colle et les ciseaux*). They cut out appropriate shapes and paste them on a blank piece of construction paper. Since most of the shapes needed are rectangles, the children should have no trouble with this project.

Blackboard story: *Le Chat*. Two paper dolls, a boy and a girl, are mounted on the blackboard, the boy to the left, the girl about two feet to his right, about an inch lower.

Teacher narrates:

Voici Thomas. "Thomas" commence avec quelle lettre? Children will say "tee". (Teacher repeats "tay" and makes a large "T" under the figure of *Thomas*).

Voici Suzanne. Quelle lettre? (Children will say "S" and a large "S" is placed under the figure of *Suzanne*, slightly tilted to the right).

Il neige. Il neige beaucoup. (Teacher makes small circles above the two figures)

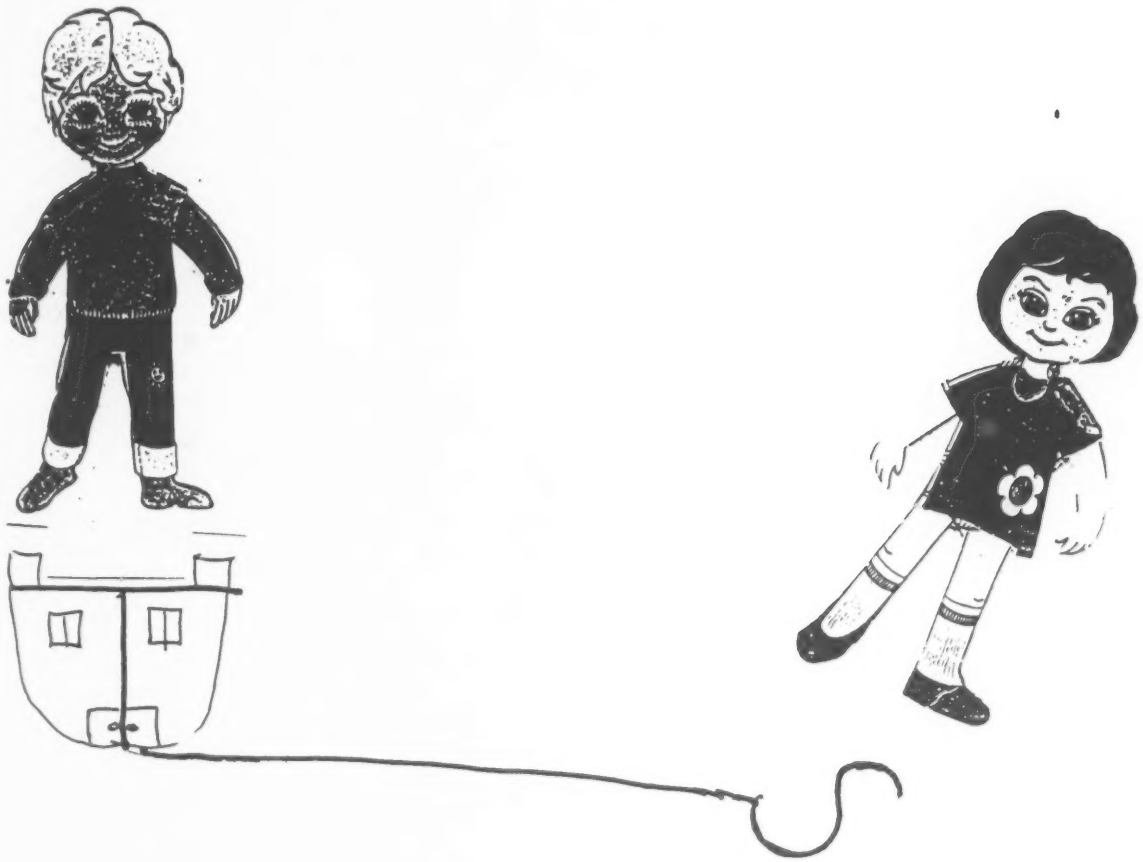
Thomas dit, <<J'ai froid. Je vais faire une maison.>> (Teacher draws lines from wings of 'T' to bottom point of center line in an elliptical pattern) *Voici les murs*.

Mais comment entrer? Il faut la porte. (Teacher makes a rectangle in *"maison"* using center line as one side.) *Mais dans une maison française il y a deux portes*. (Teacher makes an identical rectangle on the other side.)

Thomas entre dans la maison. Il fait très noir. Il faut les fenêtres. (Teacher makes two small rectangles, one on either side of the central bar.)

Il fait très froid. Qu'est-ce qu'il va faire? Il va faire un feu. Avec un feu il faut avoir la cheminée sur le toit. (Teacher draws a square on one side of the "T") *Mais sur une maison française il y a deux cheminées*. (Teacher makes another square on the other side.)

Thomas aime beaucoup la maison. Il veut montrer la maison à son amie, Suzanne. Il marche, marche, marche à la maison de Suzanne. (Teacher makes line from bottom of "T" to bottom of "S".)



<<Suzanne, Suzanne!>>, dit Thomas, <<Venez regarder ma maison!>>

Suzanne dit, <<Okay,>>, et elle commence à marcher avec Thomas.

Mais la neige est très glissante (teacher slides foot along floor) *et soudainement Suzanne tombe* (teacher draws line down chalkboard) *sur la glace. <<Aïe>>, dit Suzanne.*

<<Lève-toi, Suzanne>>, dit Thomas.

Suzanne dit <<Okay>> (painfully) *et elle se lève.*

Suzanne et Thomas marchent encore (teacher moves chalk up chalkboard again) *et soudainement, tout d'un coup, Suzanne tombe encore* (Teacher slides chalk down again) *sur la glace. <<Aïe!>>, dit Suzanne.*

<<Lève-toi, Suzanne>>, dit Thomas. <<Ne sois pas bébé!>>

Suzanne dit <<Okay>> (more painfully) *et elle se lève.*

Les deux enfants marchent et marchent (teacher makes line go up and then parallel line between "T" and "S") *quand soudainement, tout d'un coup, Suzanne tombe encore sur la glace* (line goes down again). *Suzanne dit, <<Aïe, aïe!>>*

<<Lève-toi, Suzanne!>>, dit Thomas, <<NE SOIS PAS BEBE!>>

Suzanne dit (despairingly), *<<Okay>>.*

Elle se lève et marche encore (line goes back up), *mais ...soudainement, tout d'un coup, encore une fois, Suzanne tombe sur la glace* (line goes back down again). *Suzanne dit* (very tearfully), *<<Aïe, AIE!>>.*

Thomas dit, <<Lève-toi, Suzanne. Nous sommes presque LA!>>

Suzanne dit (wearily), <<Okay>>, et elle se lève. Cette fois ils marchent juste à la maison de Thomas. (line goes up until it connects with the base of the "T").

<<Suzanne!>>dit Thomas, <<Regarde ma belle, belle maison!>>

<<Thomas!>>, dit Suzanne, <<ça n'est pas une maison! ça c'est LE CHAT!>>

At that moment, the teacher writes ***"le chat"*** over the picture and the children discover that the telling of the story has produced a picture of a cat.

NOTE: The amount of repetition in this story is deliberate. Children ask for it again and again and look forward to its annual retelling. They love to chime in on *Suzanne tombe encore* and on the punchline, *ça c'est* ***LE CHAT!***

DICTEE

La Maison: Picture of a simple maison adapted from a Canadian coloring book, *Autour de la Ferme.*[18] (see next page) After having colored the house according to instructions, the children cut around the doors on the dotted lines so that they freely open and close. Manipulating their paper doors, they practice, *"ouvrez la porte, fermez la porte"* until *ouvrez* and *fermez* are firmly integrated into their lexicon and can be expanded to other aspects of their lives.

Second graders terminate the project by drawing a figure saying *"bonjour!"* and pasting it on the wrong side of the paper, behind the door frame. When the doors are opened, a lively figure is there to welcome them.

NOTE: *Ouvrez* and *fermez (les yeux, la bouche, les mains)* become part of the TPR repertoire at the start of the next class

POSTERS AND OTHER REALIA

A possible bulletin board picture for this topic is a poster from the *Galerie d'Art Naïf, 12 rue de Dragon, Paris 6e.* It shows a wonderful house in the country with typical tile roof, French windows and doors and people coming out of them. The children learn to identify all its details, including the *tracteur* in the back pasture.

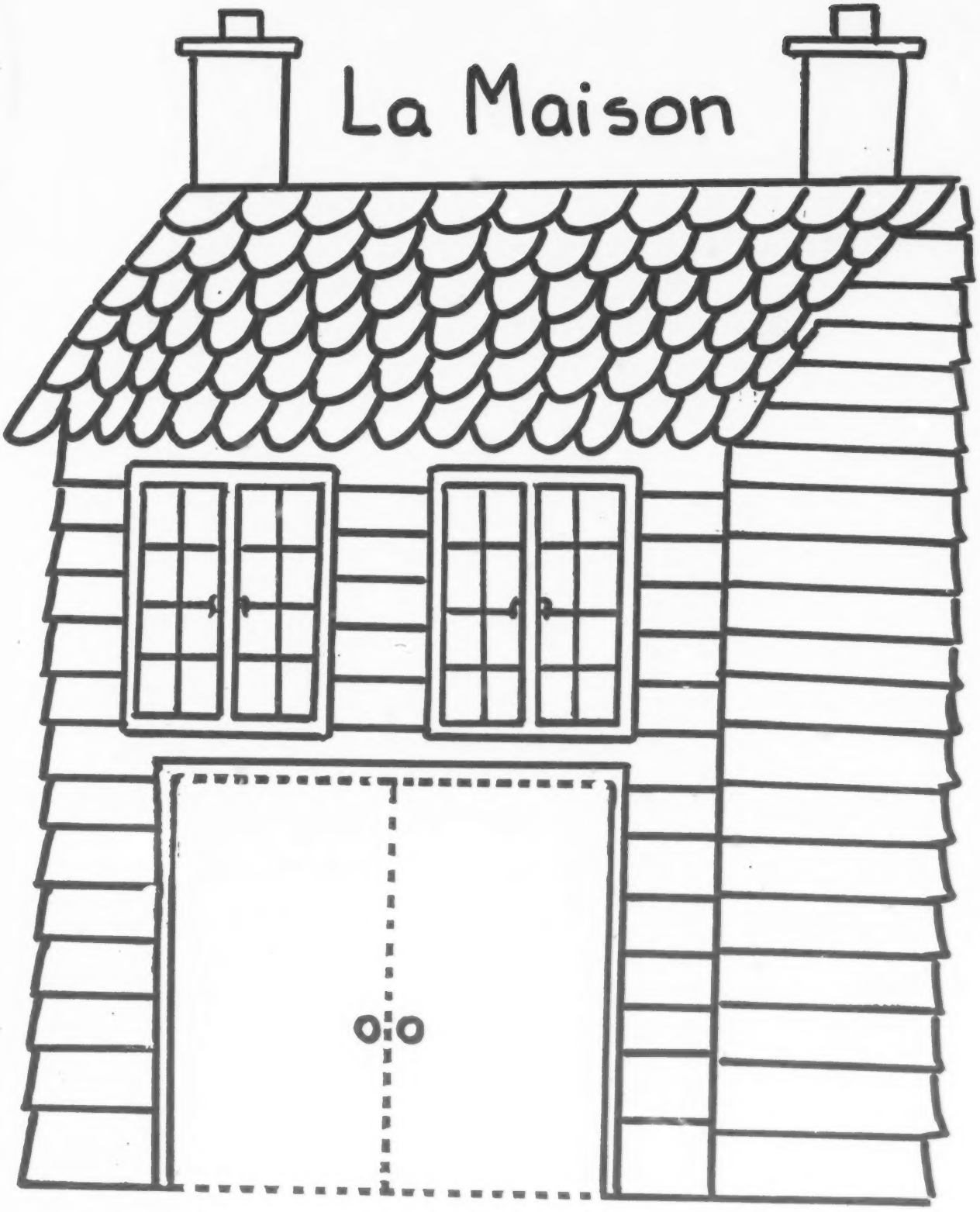
NOTE: Any of the *château ("maison des rois")* posters available commercially fit in with this topic.

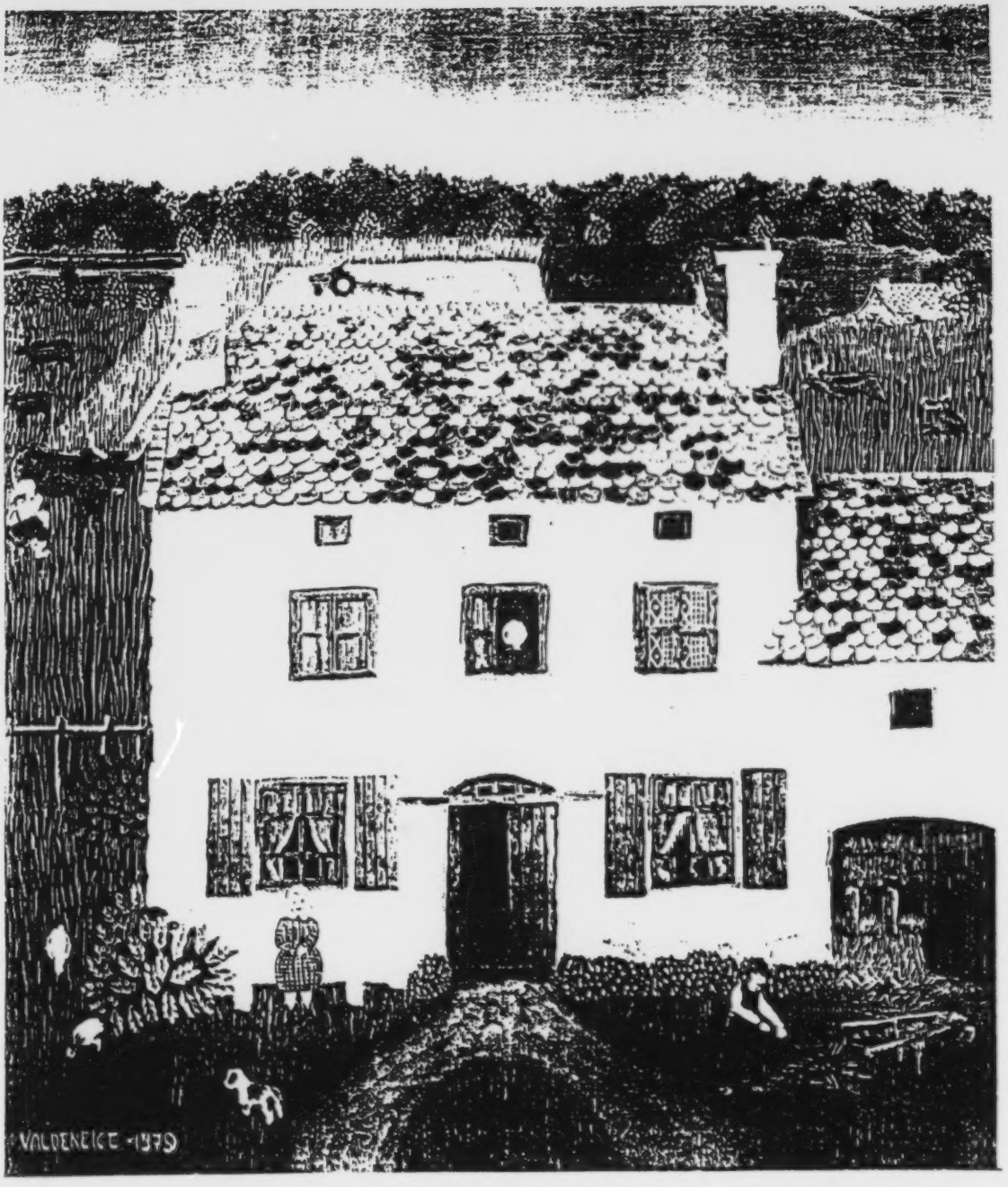
> *Château* is a good word to introduce, not only for its significance in French culture, but also for its sound. The children, word lovers that they are, will be delighted to discover that it rhymes with such words as *gâteau, bateau, cadeau, chapeau,* etc.

NACEL CULTURAL EXCHANGES distributes large posters of the typical regional architecture of France—a *mas* in Provence, a thatch-roofed *chaumière* in Normandy and a sturdy pitch-roofed house in Brittany. Pictures of the thatch houses in the Francophone countries of Tahiti or West Africa can also be displayed. Relevant picture books are *Haro, le Petit Tahitien* by Isy-Schwart, Marcel and *Adama, la Petite Senegalese*, Mazel, Jean. Both are published by Editions G.P., Paris 6e. Both show in large color photographs where and how these typical children live.

[18] ***Autour de la Ferme***, *album à colorier. Les Editions Heritage*, Inc., 1971. St Lambert, Québec

La Maison





Maisons Naïves

Galerie Naïfs et Primitifs, 9 rue du Dragon Paris 6e
du 29 mai au 13 juillet 1979, tous les jours de 13 à 21 heures sauf lundi

BOOKS

Dessine-moi une Maison, Rosy, Hélène Ray. *Bibliothèque des Benjamins séries*. Bordas, 1986, Paris. Story comes from the steps taken to draw a house and what is missing at each step along the way. The finished product which includes the children and pets seems as if it has come to life. Fits in very well with the housebuilding aspect of this topic.

Valérie Joue, Richard, Lucille. Mondia, 1977, boul. Industriel, Chomedey, Laval (Québec) H7S 1P6. Easy-to-read French-Canadian picture book about a little girl who builds a house of blocks and a baby sister who knocks it over. Happy ending. Second graders can read it.

Bonsoir Lune, Brown, Margaret Wise. Illustrations de Clement Hurd. L'Ecole des Loisirs, 1981, 11 rue de Sèvres, Paris 6e. Beautiful picture-book about a rabbit who says *bonsoir* to all the things in his bedroom before going off to sleep. The first time I read this book, the children spontaneously applauded. Uses much of their lexicon and can be read again and again. In English, **Goodnight Moon.**

Nathalie et sa Poupée, par J. Meiser et E. Plocki. *Je Lis Tout Seul Séries*. O.C.D.L., 1974, 65 rue Claude-Bernard, Paris 5e. First primer in a series of graded books for beginning readers. This one, in simple words and pictures, is about *Nathalie*, her doll and her dollhouse. 2nd graders can read it.

Une Maison Pour Un Lapin, par J. Meiser et E. Plocki. *Je Lis Tout Seul Séries*. O.C.D.L., 1974, 65 rue Claude-Bernard, Paris 5e. Same series, although more advanced. Teacher can make it interesting by using different voices for each animal. Some of the vocabulary in this *Série C* makes it more difficult.

Chapter VIII

LA CUISINE

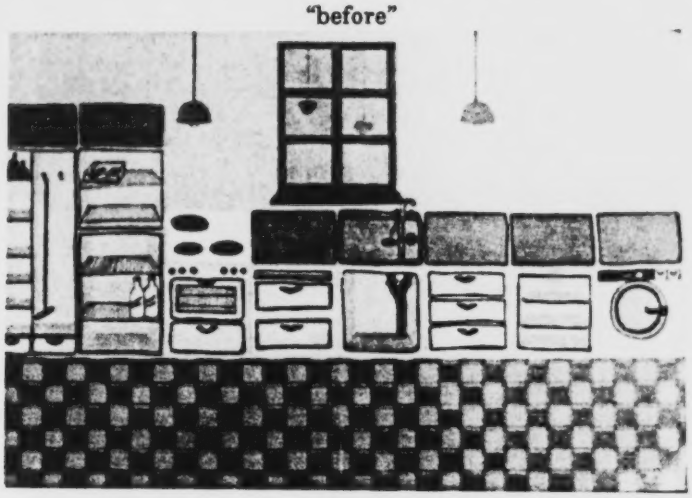
Lexicon

la cuisine	*Maman*	*le/la bébé*
la table	*Papa*	*le chien*
la chaise	*le grand/petit frère*	*le chat*
le frigidaire	*la grande/petite soeur*	*j'ai faim*

The story-line continues. It is now time to go inside *la maison* and into the favorite room of all French people—*petites personnes, grandes personnes et animaux—la cuisine!*

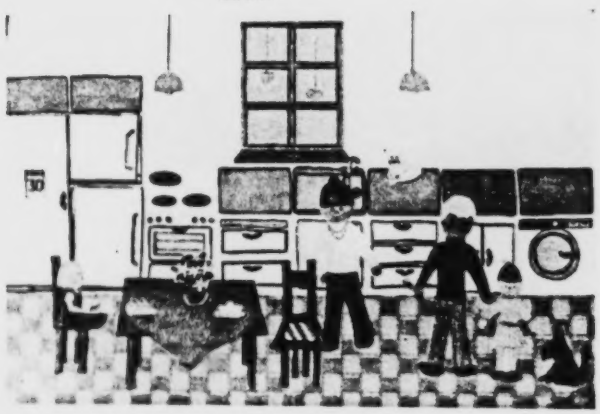
PRESENTATION

"before"



The introductory portion of this lesson is prop-specific, that is, created around a specific set of materials. Sky Oaks Productions, Inc.[18] distributes a series of "kits", similar to Colorforms, in which there is a background scene and a sheet of objects which will adhere to it and which may be peeled off and changed. For this unit, there is an attractive kitchen and the people and things that might go in it. This *cuisine* is minus some important items such as doors. The children's first task is to restore *les portes* where they are needed and to arrange *la table* and *les chaises* in an appropriate place of individual choice. The stage is set for the people, namely, *Maman, Papa, Petite Soeur, le/la bébé, le chien* and *le chat*, all of whom come into the kitchen saying, *"J'ai faim!"*

"after"



Teacher and children repeat this activity two or three times and then it's time for ....

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PLAY

LA CUISINE

Personnages:

Papa wears a man's hat and possibly a moustache,

Maman wears pearls and an apron,

Grande Soeur wears a fancy hat with a veil and dark glasses,

Petite Soeur wears a bonnet and carries a lollypop,

Grand Frère wears a cap and glasses and carries a book,

Petit Frère wears a football helmet (*la casquette*),

le bébé carries a rattle and crawls,

le chien carries a dogbone and walks on all fours,

le chat simply walks on all fours.

The *annonceur* wears a top hat.

Teacher/narrator

The "stage" is the rug in *Paris*.

*(3 coups)**

Annonceur (doffing his hat with grand flourish): *Voici la cuisine!* (leaves the stage)

Teacher/Narrator: *Maman arrive dans la cuisine. Maman dit:*

Maman (normal voice): *J'ai faim.*

Narrator: *Papa arrive dans la cuisine. Papa dit:*

Papa (deep voice) : *J'ai faim.*

Narrator: *Grand frère arrive dans la cuisine. Grand frère dit:*

Grand frère (assertive voice, closing book): *J'ai faim!*

*Three knocks, in the French theatre, signal that the play is about to begin!

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Narrator: *Grande soeur arrive dans la cuisine. Grande soeur dit:*

Grande soeur (a swinger—rolls her eyes, hands and hips and drawls): *J'ai faim!*

Narrator: *Petite soeur arrive dans la cuisine. Petite soeur dit:*

Petite soeur (small voice): *J'ai faim.*

Narrator: *Petit frère court dans la cuisine. Petit frère dit*

Petit frère (panting and winded): *J'ai faim!*

Narrator: *Le bébé arrive dans la cuisine. Le bébé dit:*

Le bébé (squeaky voice): *J'ai faim!*

Narrator: *Le chien arrive dans la cuisine. Le chien dit:*

Le chien: Ouah-ouah! J'ai faim!

Narrator: *Le chat arrive dans la cuisine. Le chat dit:*

Le chat: Miaou, miaou, J'ai faim!

Narrator: *Et tous ensemble, toute la famille dit:*

All: *J'AI FAIM!*

The cast, standing in a line on the "stage," bow and curtsey. The *auditoire* applauds and shouts: *BRAVO! BRAVO!*

The diversity of hats and voices make this a popular play. Meanwhile, the family words are reinforced, *la cuisine* and *j'ai faim* are learned in context.

Curtain Call

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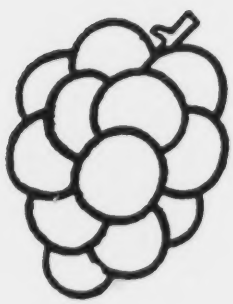
Chapter IX

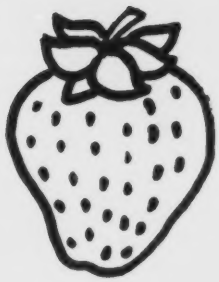
LES FRUITS

Lexicon

la pomme	*la poire*	*la cerise*
l'orange	*l'ananas*	*le loup*
la pêche	*le citron*	*la salade de fruits*
la banane	*le pamplemousse*	*je suis malade*
la fraise	*l'abricot*	*trop*



If everyone in the family is saying, *"J'ai faim"*, it's time for *Maman* to give them something to eat. She looks in the *frigidaire* and finds *les fruits.*



PRESENTATION

Children gather around the felt board in *Paris* while the teacher puts felt fruit, one by one, on the board, introducing the French word. Fruits are fairly easy to make and design out of felt, but it is also effective to obtain them from grocery store displays, and put felt tape on the back. Going from the known to the unknown, *la pomme* would be taught first because the children already know it. *L'orange* comes next because the children already know the color *orange*. *Pêche* is a color in their crayon boxes. *La banane* is a cognate. *La fraise* rhymes with *chaise*, even *treize*, and so on. *Ananas* and *pamplemousse* are just plain fun to say. Simply hearing and repeating the fruit-words provides enough motivation for learning them at the outset.

ACTIVITIES

On or about the third feltboard presentation, allowing the children to become fairly familiar with the fruits, the teacher suddenly begins to cry, *"Aïe, aïe, aïe,"* and to jump around in great distress as if something were biting him/her. S(he) then gingerly extracts from a pocket a clothespin covered in gray felt with gray points for ears and a lot of red showing when the clothespin is pinched and the *bouche* is opened. *"C'est Monsieur le Loup,"* the teacher whispers. It is very helpful, preceding this class, to read a book like ***Le Petit Chaperon Rouge,*** where *le loup*, particularly a fierce one, has been introduced and is part of the lexicon. The following scenario takes place:

Le loup (gruff voice): *Bonjour, mes enfants.*

Children: *Bonjour, Monsieur le loup.*

Teacher (politely): *Comment ça va, Monsieur le loup.*

Loup (hoarsely): *J'ai faim.*

Teacher (offers apple): *Tu veux la pomme?*

Loup: Non!

Teacher (offers orange): *Tu veux l'orange?*

Loup (hesitates, then): *Non!*

Teacher (offering peach): *Tu veux la pêche?* (opens pincer mouth of clothespin as if to take a bite, then abruptly—)

*Loup: **NON!***

(and so it continues through all the pieces of fruit, with the teacher offering and *le loup* opening his mouth and creating high suspense before finally saying ***NON!***) Finally,

Teacher (in some exasperation): *Alors, Monsieur le Loup, qu'est-ce que tu veux manger?*

Loup (slowly at first and then building up to a crescendo):*Je...veux....* ***MANGER LES ENFANTS!*** and he moves toward the fingers of the children who are drawing more and more closely around him.

The children will undoubtedly feign fear, jump up, run toward the door, etc. until the teacher says *sternly, "Va-t-en!"* and throws *le loup* into a box. S(he) admonishes the children to *fermez la porte* after they come in the next day so *le loup* won't get in.

In succeeding days, the children will want to feed *le loup* themselves, trying to interest him in *la banane, la fraise,* etc., and *le loup* will create suspense by hesitating a long second before growling ***"NON!"*** The climax will remain the same, however, and the children would be disappointed, otherwise. Any amount of fruit words can be learned through this story, as the children will want to try different fruits in hopes that he will finally take a bite.

Clothesline fruits: Fruits don't really belong on a clothesline, but

Food & Wines from France, Inc.,
24 East 21st Street, New York 10010,

who distribute promotion realia for supermarket displays has lovely pictures of French fruits strung on a long string for hanging. Mine was purchased right out of a grocery store window and strung up in the classroom. Children can be directed to:

- *toucher la cerise,*
- *passer sous la pêche,*
- *montrer la pomme,*
- *tirer doucement la fraise*
- *pincer l'abricot,* etc.

NOTE: The "clothesline" idea can also be used when learning other topics, particularly *les vêtements*..

SALADE DE FRUITS: This activity is particularly culturally valid. It is common in France for children to be served a plate with a piece of fruit and a knife. French children are given knives at an early age and taught how to manipulate them.

Each child brings in a piece of fruit, pre-washed. Plastic knives and waxed paper plates are distributed. The children cut up the fruit themselves into bite-sized pieces, peeling oranges and bananas as necessary. The teacher might help by cutting an apple, orange, pear, into quarters, but otherwise the children can do it independently. When all the fruits have been prepared, they are poured into a large *bol*, then *mélangés,* and distributed in small bowls to the children.

NOTE: The success of this lesson is far-reaching: 1) children who thought they didn't like fruit find out that they do; and 2) they can't wait to get home to prepare a *salade de fruits* for their families.

BOOK

La Salade de Fruits, by Richard, Lucille. Mondia, 1977, boul. Industriel, Chomedey, Laval, (Québec) H7S 1P6. Makes wonderful prelude to *Salade de Fruits* activity, as it is a step-by-step story of children making a fruit salad. Suspense is created by an *escargot* inside the bowl who is trying to get to the other side of the bowl before the children finish preparing the salad.

GAME

KIM: Plastic replicas or actual fruits can be utilized for this game of *KIM*. Fruits are arranged in a circle, the children are asked to *regardez bien les fruits*, then *fermez les yeux* and one is taken away. At the command, *ouvrez les yeux, lequel manque?*, children guess which one is missing. The correct answer determines who has the next turn to remove the fruit. Children reach a high degree of proficiency with this game.

DICTEES

Un Livre des Fruits: Children are instructed to fold drawing paper into *six carrés*, numbering them from 1 to 6. Teacher dictates a piece of fruit to be drawn in each *carré*: Example:

> *"Carré numéro un, dessinez la pomme"*, etc.

Afterwards, when comprehension has been checked, the children are shown how to write the words under each fruit. *Carrés* can then be cut out, turned into pages and stapled together to make a *livre* to take home.

Les Fruits dans le Bol, adapted from the Canadian coloring book, ***Autour de la Ferme*** (see Footnote 18). The teacher dictates the colors of the fruits and the bowl, then instructs the children to *découpez* each one and to *mettez* each one *dans le bol* (in pre-cut slits as indicated). The whole is then mounted on black paper for display around the classroom or on the refrigerator door at home.

COMPTINES

POMME, PECHE, POIRE (counting-out rhyme)

> *Pomme, pêche, poire sur un abricot*
>
> *Y en a une, y en a une*
>
> *Pomme, pêche, poire sur un abricot*
>
> *Y en a une DE TROP*

A *de trop* person is eliminated with each chant of the *comptine* until there is only one left who then becomes "it". This can be easily illustrated by placing an apple and a peach on either side of a wide ruler with the apricot acting as fulcrum and carefully balanced. The pear is added *(une de trop)* and the whole thing falls apart.

NOTE: A supplementary book for this activity is ***Pomme, Pêche, Poire***, *comptine illustré par Martine Fiere*. D'Au Editeur, 1978, 180 rue Lafayette, 75010 Paris. Small book for children presenting artistic interpretation of rhyme.

SALADE, SALADE, JE SUIS MALADE (jump-rope chant):

Since *salade* and *trop* are now part of their basic vocabulary, second-graders can start to learn this jump-rope chant. By spring, when they can go out for recess, it will be part of their repertoire:

Salade, salade, je suis malade

D'avoir mangé trop de salade

Ce soir!

1,2,3,4,5,6,7,8,9,10, etc

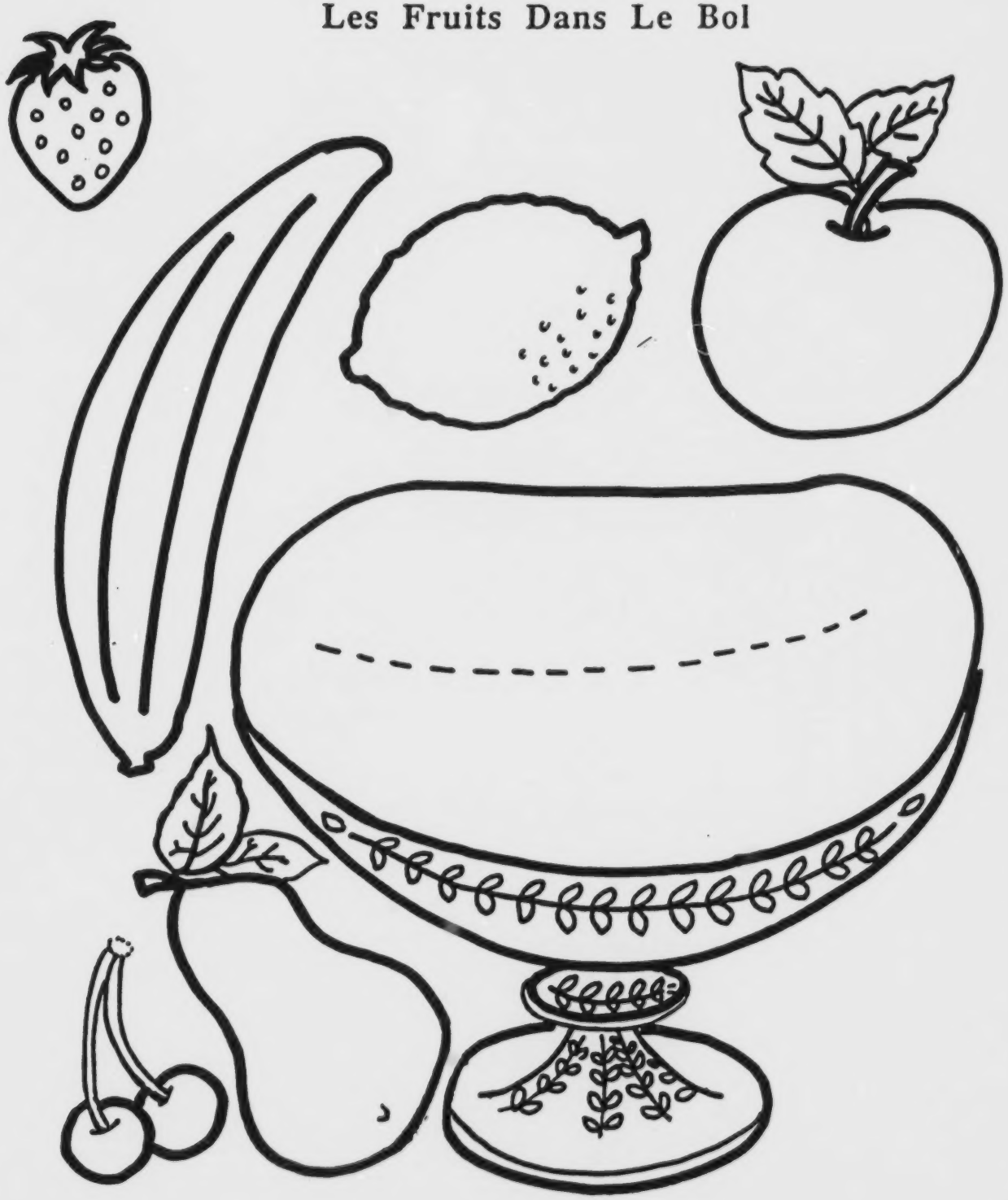
It also gives the chance to explain to the children that a French *dîner* always includes a green *salade* in a separate course and that sometimes French children think they are getting sick from having to ingest so much salad! We clear a space in the classroom and everybody stands in a circle chanting the rhyme while a volunteer jumps.

This is very good for reviewing numbers, especially the high ones. The number missed on is written on the board, and succeeding jumpers try to surpass it. This doesn't need instruction, children do it on their own. Incidentally, the boys like this activity as much as the girls do. A lot of practicing for this goes on at home so parents and siblings end up learning it, too. I learned it from a little girl in La Rochelle.

"Salade, salade, je suis malade""

Je m'appelle_____

Les Fruits Dans Le Bol

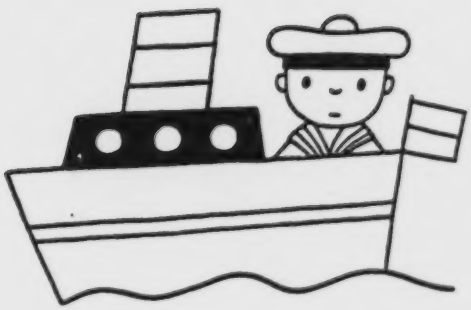


Chapter X

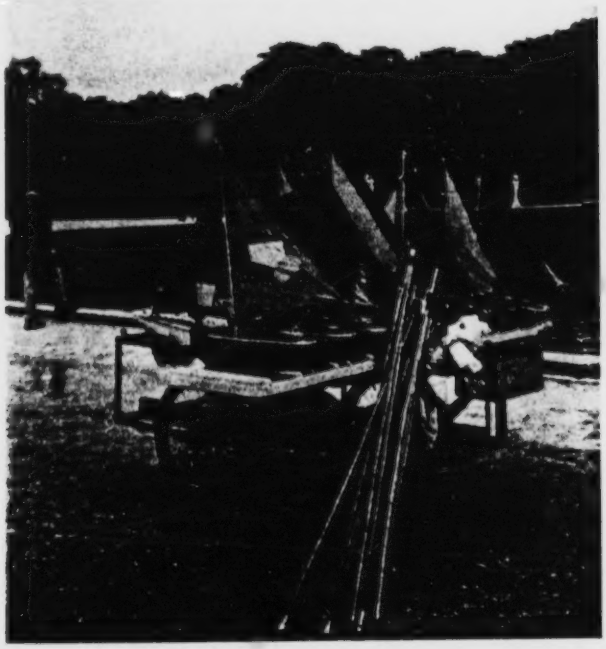
LE BATEAU

Lexicon

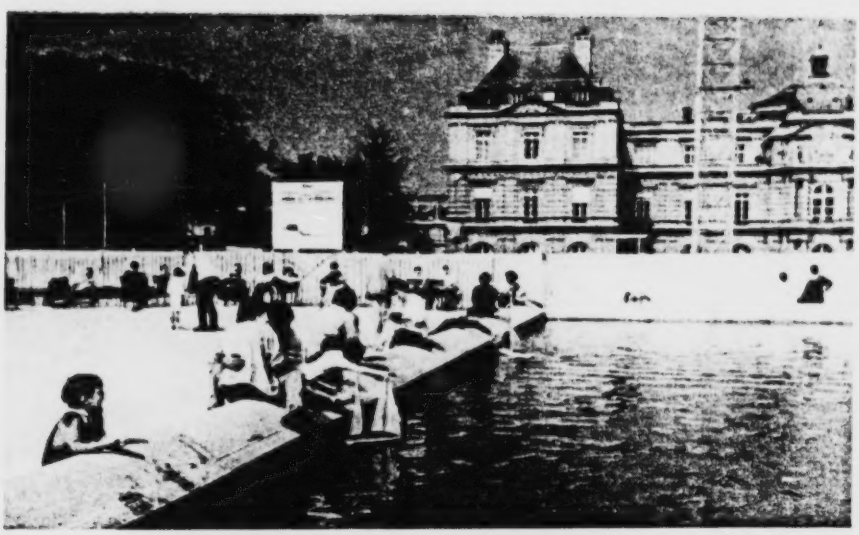
le bateau	*sur*	*le marin*
l'eau	*dans*	*nage*



It is explained to the children, with the aid of photographs, that a favorite amusement among French children is to go to the park, rent or bring a large toy boat and let it sail across the pond (*bassin*) in the park. The children have large rods with which to give their *bateau* a push. Often, if there is a breeze, the children race their boats.



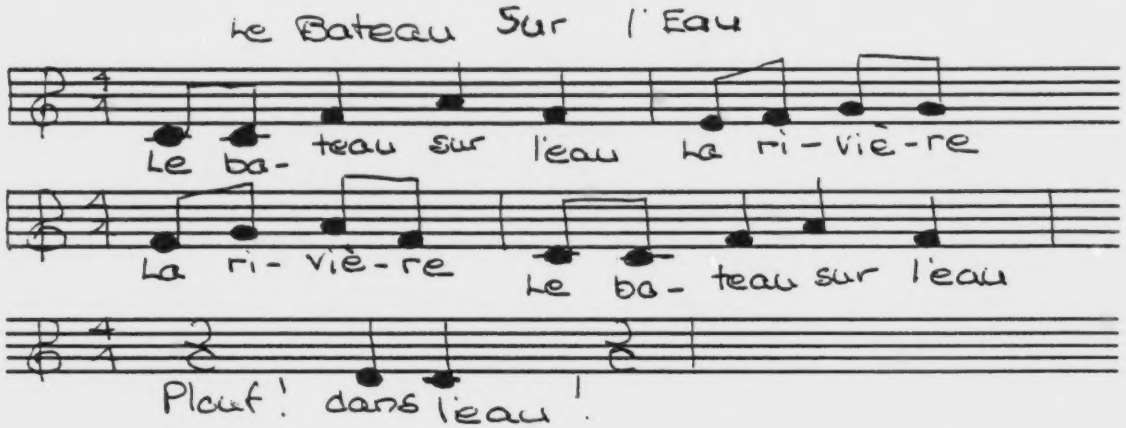
Boat stand with poles at Tuileries



Children pushing boats at Tuileries Gardens

PRESENTATION

The children sit around the edge of the rug in *Paris*, in the center of which is a large basin filled with water. The teacher colors it with blue or green food coloring and the children watch as it dramatically changes hues. They take turns immersing a finger in it while saying *l'eau*. A small plastic *le bateau* is introduced and placed on *l'eau*. Pushing it gently around the *bassin* with one finger, the teacher sings:



Motivated by the promise that once they learn the song, they may take turns being *le marin* and steering the *bateau*, the children quickly learn it. A lot of rehearsing is done in their own bathtubs at home. The children may bring in their own *bateaux* and are entitled to wear a French sailor hat while manoeuvering the boat.

Variation: In France the children sit facing each other, knees bent, soles of feet against those of their partners. They hold hands, then rock back and forth to the rhythm of the song. At *plouf*! each partner falls backward, remains down for *dans l'eau* and then sits up to resume the song again. My American children like to say *"nage, nage"* as they pretend to swim to the surface before starting the song again.

NOTE: This whole exercise can be reviewed for the advanced children when it comes time to learn prepositions. It is an excellent vehicle for teaching the difference between *sur* and *dans*..

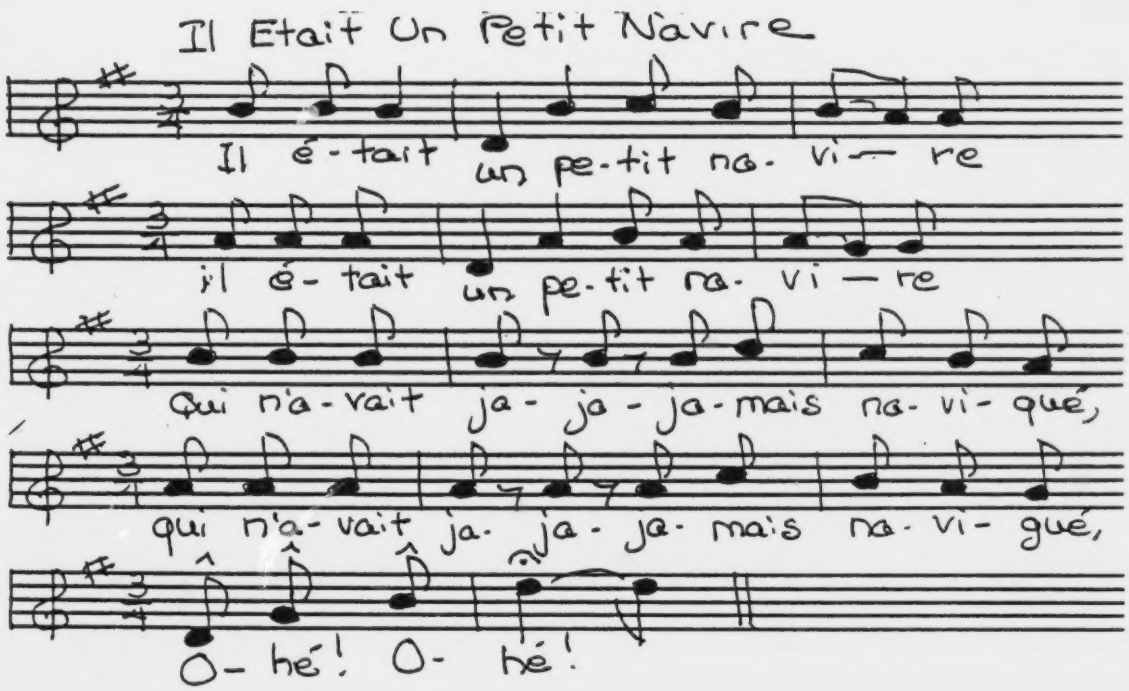
ACTIVITIES

Le Bateau en Papier: The American children's story, **Curious George Takes a Job** by H.A. Rey, Houghton-Mifflin, P. 18, contains a pictorial instruction sheet on making a paper boat. The children can color a piece of paper with wax crayons before turning it into a boat and it should be able to stay afloat in their own bathtubs.

GAME SONG

IL ETAIT UN PETIT NAVIRE

On the subject of boats and while the *tapis* is still underwater, this traditional game-song can be introduced: Children put their chairs in a circle arrangement, chairbacks facing the interior of the circle. One chair is removed. With hands on hips, the children *(les navires)* walk *(flottent)* slowly around them, singing: *"Il était un Petit Navire."*[19]

[19] From: ***Jeux Faciles Pour Petits***, Boulanger, Janine. Editions Fleurus, 1975, Paris 6e

Il Etait Un Petit Navire
Il é-tait un pe-tit na-vi—re
il é-tait un pe-tit na-vi—re
qui n'a-vait ja-ja-ja-mais na-vi-gué,
qui n'a-vait ja-ja-ja-mais na-vi-gué,
O-hé! O-hé!

After the last *O-hé!*, each child runs to claim a chair *(un port)*. The "chairless" one gets to remove the chair for the next round. The children sing and run again until finally there is only one child and one chair left—*le gagnant!*[19]

NOTE: I found that this game is enjoyed more by older children. Very young children have a problem waiting until the last *O-hé!* to start moving. They tend to want to get a head start and that, of course, makes the whole game invalid.

DICTEE

Le Bateau, from Every Child's First French Color and Learn Book, Harrington, Richard. Dell Publishing Co.

Le bateau

Je m'appelle_____

Chapter XI

LES ANIMAUX SAUVAGES

Lexicon

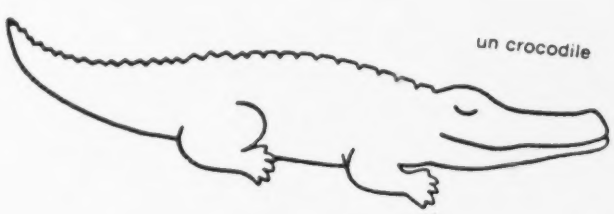
l'éléphant	*la girafe*	*le zèbre*
le lion	*l'ours*	*le kangaroo*
le tigre	*le crocodile*	*l'hippopotame*
le lapin	*le singe*	*le pingouin*

The story-line for this topic, as old as the Bible, suggested itself to me when I found a large wooden Noah's Ark filled with wooden animals. Failing an actual Ark, the versatile shoebox can be painted to look like a large *bateau* and zoo animals, cardboard or three-dimensional, can be collected to place inside. Animals for the most part are cognates, so the children can learn them quickly. The box should contain one or more elephants, giraffes, lions, tigers, bears *(l'ours* is not a cognate, but an essential word in a child's lexicon), monkeys *(le singe*, for the same rationale), crocodiles, kangaroos, zebras and a hippopotamus. They should not make their appearance all at once, but added little by little. As with all topics, some words can be saved for succeeding years. *L'hippopotame*, for example, can be saved for the second time around, but children love the simple sensuous delight of rolling their tongues around that word.

PRESENTATION

The children are told that the rug is no longer *l'eau* and no longer *bleu*, but it is now *la jungle* and it is *vert.*

Teacher, slowly, in story-telling voice: *Voici la jungle* (gestures). *Voici les animaux* (names each animal). *Les animaux sont très heureux. Ils jouent, ils se parlent.*


un crocodile

Mais il pleut. Il pleut et pleut. Il pleut pendant 40 jours et 40 nuits. L'eau monte et monte (gestures). *Les animaux ne peuvent pas nager. Les animaux ont grand peur: Ils crient: <<Aïe, aïe, aïe! Aidez-moi, aidez-moi!>>*

Mais voilà le grand bateau! (le bateau is pushed in to the tune of *Le bateau sur l'eau)* At *plouf!*, the lid is lifted off. In order to rescue an animal and put it into the boat, a child must say the animal's name.

Whichever animal is forgotten says *"glub, glub"*, but hopefully will stay afloat until the next day when the scenario will be repeated and the children will have a new chance to remember.

Sourires de triomphe

DICTEE

The accompanying *"Zoo"* pages of Dick Bruna animals can serve as a *dictée* for this topic.

COMPTINE

AM STRAM GRAM

This is a children's counting-out rhyme, found not only in France, but in many parts of Europe. It is a nonsense rhyme whose words appeal mightily to children, from the oldest to the youngest.

Am stram gram

pique et pique et

col et gram

bour et bour et

ratatam

am stram gram

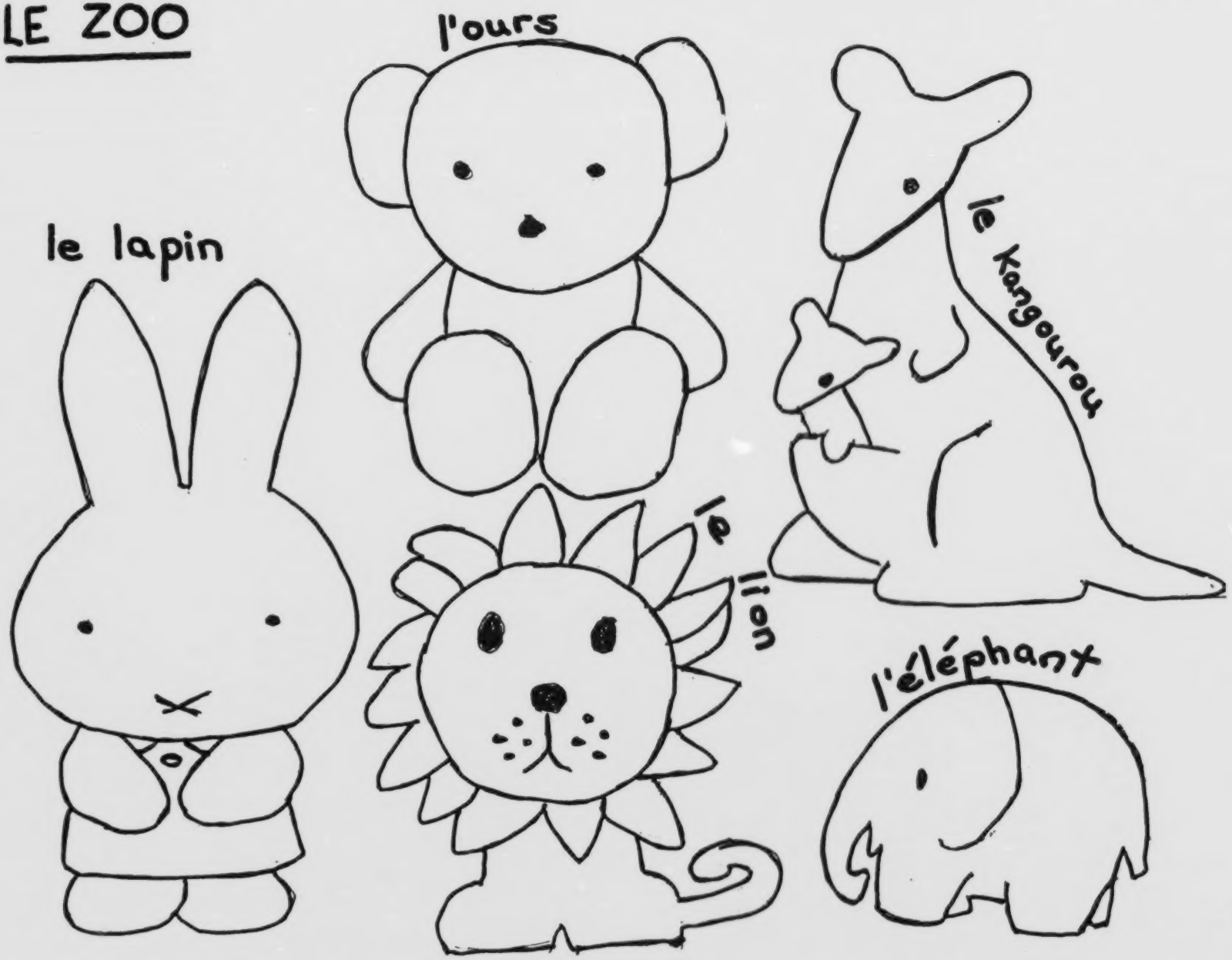
pouf!

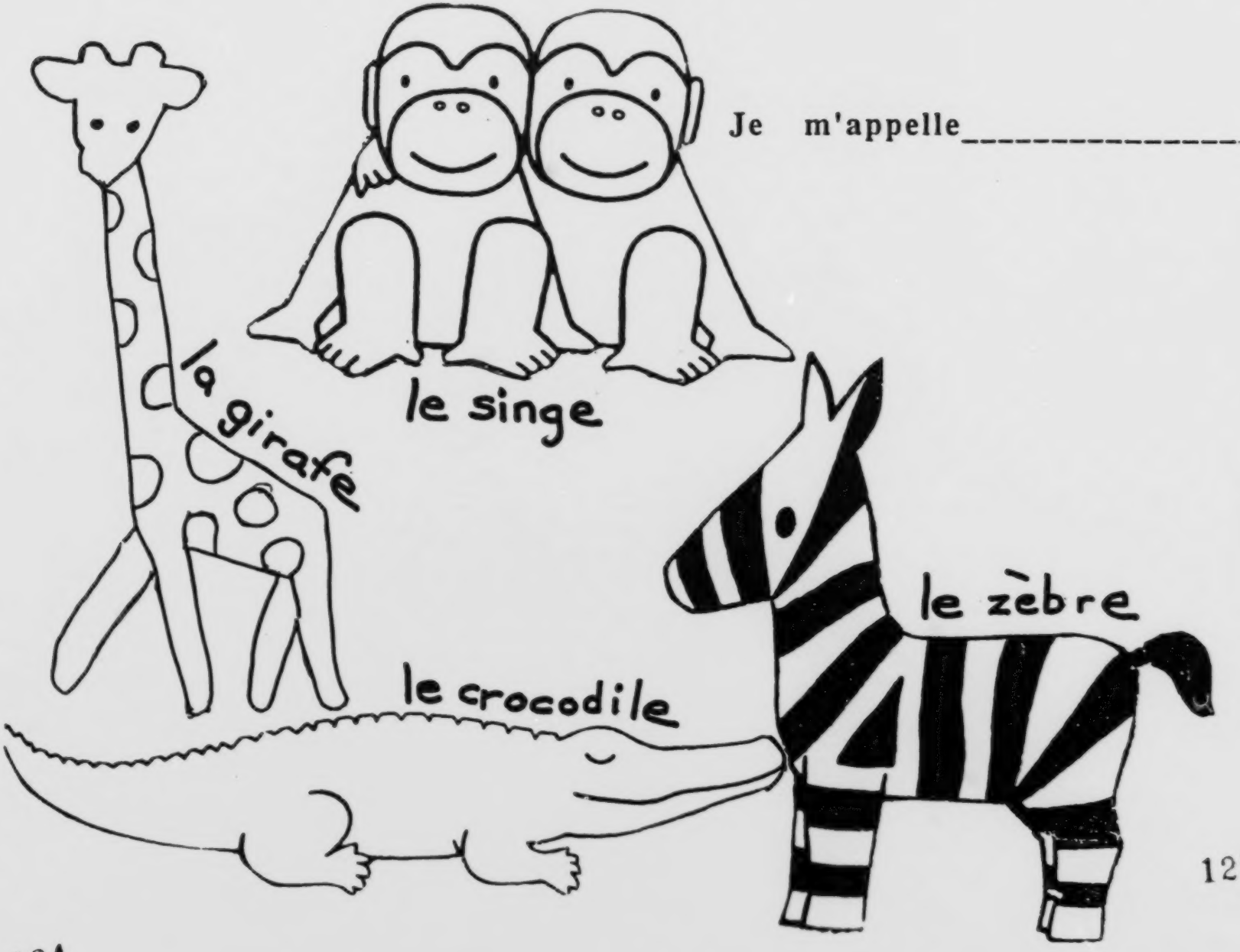
The idea for the presentation came from a small book entitled:

***Am Stram Gram**, comptine illustré par Valentine Favre.* Charabias d'Au Editeur, 1977, rue La Fayette, 75010, Paris. It presents the nonsense words as the names of penguins, so *Am*, *Stram* and *Gram* are three penguins, *Pique* and *Pique* are two more as are *Bour* and *Bour* and *Ratatam*. A large fold-out picture from:

The National Geographic, 1977, NATIONAL GEOGRAPHIC SOCIETY, showing a crowd of penguins lined up on an ice floe and waiting for a turn to dive off while one is already in mid-air is good for a large group presentation. The teacher points across the line naming each one according to the rhyme while the last *pouf!* is the one diving off. Lacking the **National Geographic** poster, an enlarged photograph of the Central Park Zoo penguin exhibit might serve as well.

LE ZOO





Je m'appelle_____

RECORD

With this activity is a record once distributed by Gessler Publishing Co., entitled:

Les Enfantines de Tante Laura, Imagerie Pellerin, 1060 Epinal, France, which Gessler believes to be out-of-print now.

In it, the *comptine* is preceded by a dialogue between a teacher and her students. I reprint it here because the children adored listening to it and ultimately answered with the children while I spoke over the voice of the teacher, imitating her formal tones:

Teacher:	*Je propose, aujourd'hui, de réciter quelques comptines parmi ceux que nous connaissons. Qu'en pensez-vous?*
Children:	*Oh oui, oui, oui!*
Teacher:	*Qui donc en connait?*
Children:	*Moi, moi, moi!*
Teacher:	*Je vous écoute.*
Children:	(very fast:) *Am, stram, gram, pique et pique et col et gram, bour et bour et ratatam, am, stram, gram, POUF!*

Everybody tries to keep up with the French children when they recite the poem, the result being that they soon learn to chant the poem at top speed. First and second grade children, especially the girls, make up clapping games to it which they do in pairs while waiting in bathroom or drink lines. In fact, all over the school during this phase, can be heard low mutterings of *am, stram, gram, pique et pique et....* The words may not be meaningful, but the sounds are French and it certainly "piques" the envy of the children who are not "in French!" If the record is no longer available, an audiotape could be made of an actual class and used as a model for the succeeding ones.

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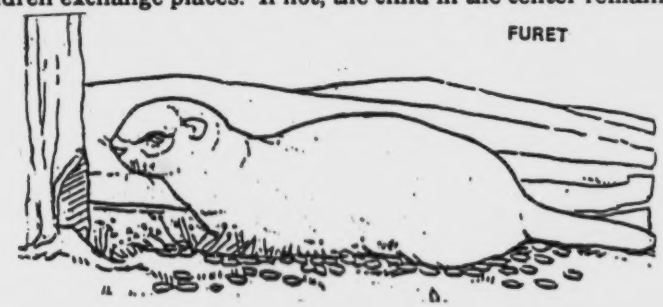
GAME-SONG

LE FURET

A classical game-song in which children stand in a circle holding with both hands a large piece of twine. A ring is slid through the twine and passed under the hands of the children. One child, standing in the center of the circle, tries to guess the location of the ring while everyone sings *"Il court, il court, le furet.."* If the child in the center identifies the ring-holder within the duration of the song, the two children exchange places. If not, the child in the center remains there for another round.

FURET



Le Furet
Il court il court, le fu- ret, le fu- ret
du bois, mes-dames, il court, il court,
le fu- ret le fu- ret du bois jo- li
Il a pas- sé par i- ci, le fu- ret du
bois, mes- dames, il a pas-sé par i-
ci, le fu- ret du bois jo- li.

BOOKS

Petit Eléphant Blanc, Altan, Francesco Tullio. L'Ecole des Loisirs, 1986, 11 rue de Sèvres, Paris 6e. A baby elephant plays in the mud, becomes gray, takes a shower and becomes white again! A simple story told with one sentence and one illustration per page. Text is printed instead of in script. Other appropriate books for this topic in this excellent series are: ***Hippopotame, Réveille-toi!*** and ***L'Ami Pingouin.***

Le Méchant Petit Lapin, Potter, Beatrix. Translation,Editions Gallimard, 1980, Paris 6e. This story has many of the elements that thrill children—a wicked character who preys on a good character, a man who shoots a gun and justice in the end. Can be easily paraphrased and acted out.

Boucle d'Or et les Trois Ours. *Illustrations de Jack Kent, texte adapté par Madeleine Gilard.* Editions du Sorbier, 51 rue Barrault, 75013 Paris. There are many interpretations of this story, but this one has a vocabulary more familiar to children at this level and the illustrations are entertaining. The teacher will still have to adapt as s(he) reads.

les trois ours, coloring book, by Edith Raymond. Fernand Nathan, 1975, Paris 6e. An excellent coloring book in Nathan's *lisons et colorions* series which has a simple text and will provide *dictée* pages for the children. As has been previously noted, it is typically French that each page has its accompanying page which shows how it should be colored. Coloring pages in France are not left to the children's discretion as in other countries.

Chapter XII

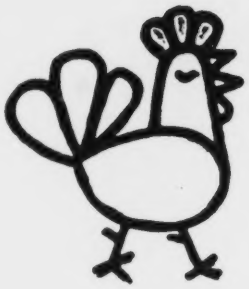
LES ANIMAUX DE LA FERME

Lexicon

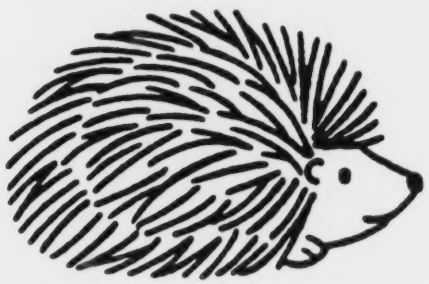
le champ
le fermier
la femme
le chien (ouah-ouah)
le chat (miaou)
le cheval (hii-hii)
la vache (meuh)
le dindon (glou-glou-glou)
la poule (cot-cot-cot codèt)
le poussin (pi-u, pi-u)
le hérisson
le mouton (bé-é-é, bé-é-é)
le loup
le coq (cocorico)

The *tapis* is still *vert*, but it is no longer *la jungle*. It is now *le champ*.

There is a large wooden structure, open from the top, painted red, that is obviously a barn. Any large box can be used, with the top removed, doors and windows painted on in appropriate places. The teacher introduces the setting and then the animals, placing them one by one, *dans le champ,* in front of the barn *(la ferme)*.



Interesting small animals (not stuffed) can be found at flea markets or rummage sales. There is no need to keep them uniform in size or genre, as little children don't demand this kind of logic.
As in previous lessons, the order of introduction is important.



Chien and *chat* are already known items, *cheval* has the same beginning sound, *vache* has the same sound on the end, *cochon* in the middle. They have met *le lapin* and *le dindon* before in other contexts and *coq* is a cognate. The animal they should be introduced to is ***le hérisson***, a very popular little animal in France, found everywhere in children's stories, alphabet books, etc. In the popular ***Emilie*** series, for example, ***Emilie*** has a pet *hérisson* named ***Arthur***. Toy *hérissons* abound in France in all sizes and shapes, but I found a small replica, complete with bristles, in a local card store!

PRESENTATION

Storyline: (Teacher) *"Tous les animaux sont dans le champ. Ils sont très heureux. Ils mangent. Ils jouent. Ils parlent."*

NOTE: The first rendition of this story should be kept as simple as possible. But as time goes on, the teacher can elaborate by imitating the sounds of the animals after *"ils parlent."*.

"Soudainement un autre animal arrive. C'est LE LOUP!
(Teacher makes *loup* creep around corner of barn)

Le loup dit (hoarse voice), *<<J'ai faim! Je veux manger les animaux!>>"* (He slowly creeps into the field and begins to stalk the animals.)

The children may take an animal and whisk it to safety inside the barn (in a succession of turns) as long as they can say the animal's correct name. Any animals left in the field get eaten up by *le loup* (in exaggerated lip-smacking noises).

When, however, all the animals, including *le fermier*, manage to get safely inside the barn, the *loup*, in terrible frustration, spreads his front paws against the door and says <<*ZUT!*>>.

Tous les animaux sont dans le champ

ZUT!

ACTIVITIES

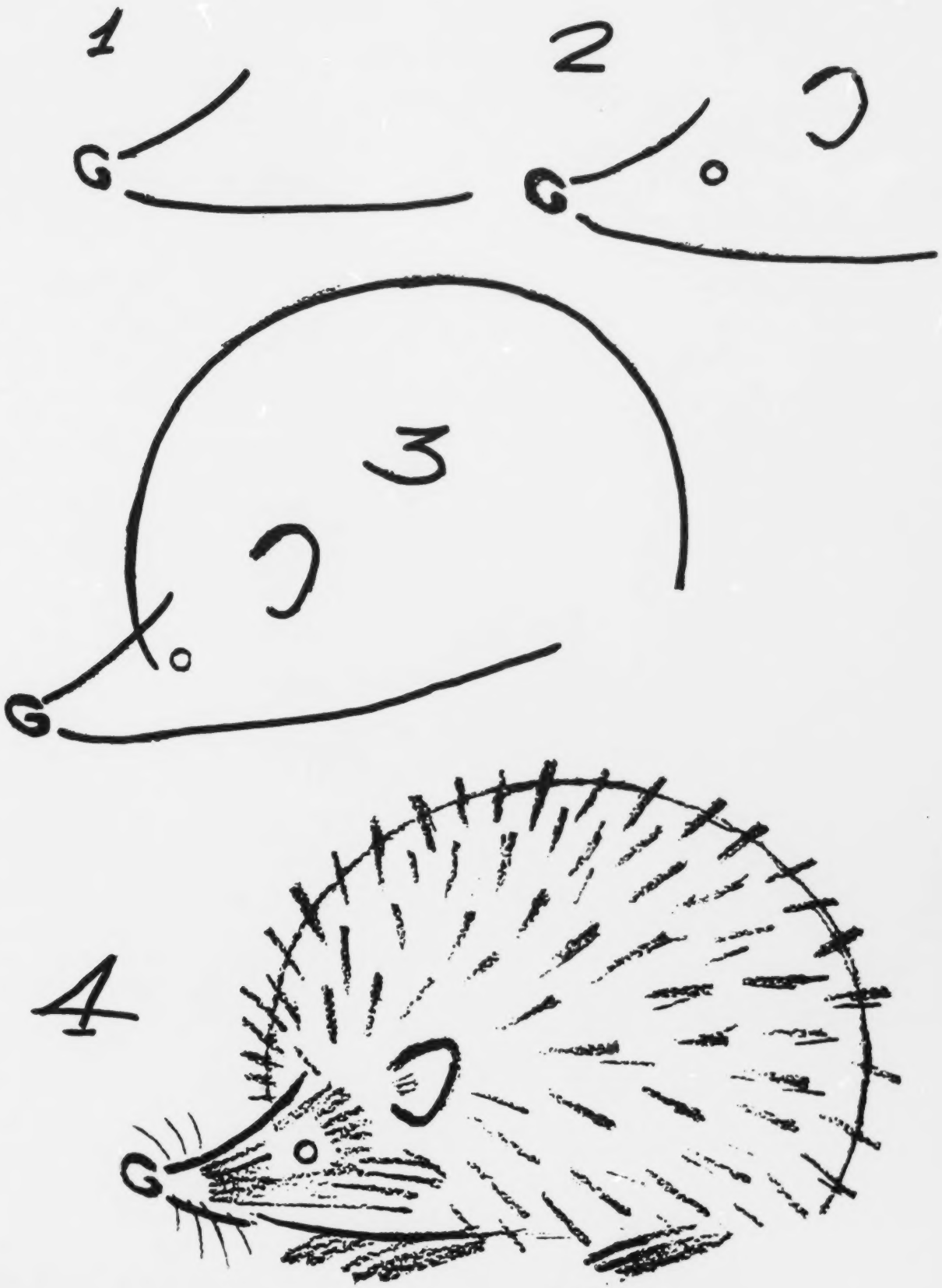
La Ferme au Tableau Feutre: Pictures of a farm and all the animals can be collected, mounted on cardboard or oaktag, cut out and affixed with felt tape. Children make a collective tableau of a *ferme*.. Felt animals are also very effective. A clever parent made mine by cutting out the basic animals, then glueing on extra shapes and colors to make them look more realistic. (See sample patterns included with this chapter.)

la ferme

Dessinons le Hérisson: Books that teach children how to draw in step-by-step pictures are popular in France. A Russian bookstore in New York, however, provided a significant find for me when I found in it a how-to-draw illustration of an *hérisson.*[20]

This little animal, which lives in French backyards, and is totally unknown here, comes to life in four easy steps by following the instruction page of this book. It is simple enough so that the teacher can easily transfer the drawings to the blackboard. Even the five-year-olds can do it. When completed, the children can color it (dark brown and light brown) and caption it. (See following page.)

[20] **Let's Draw and Paint Book.** Published by Malysh Publishing Co., printed in the U.S.S.R., 1976. Imported by IMPORTED PUBLICATIONS, Inc., 320 West Ohio Street, Chicago, IL 60610.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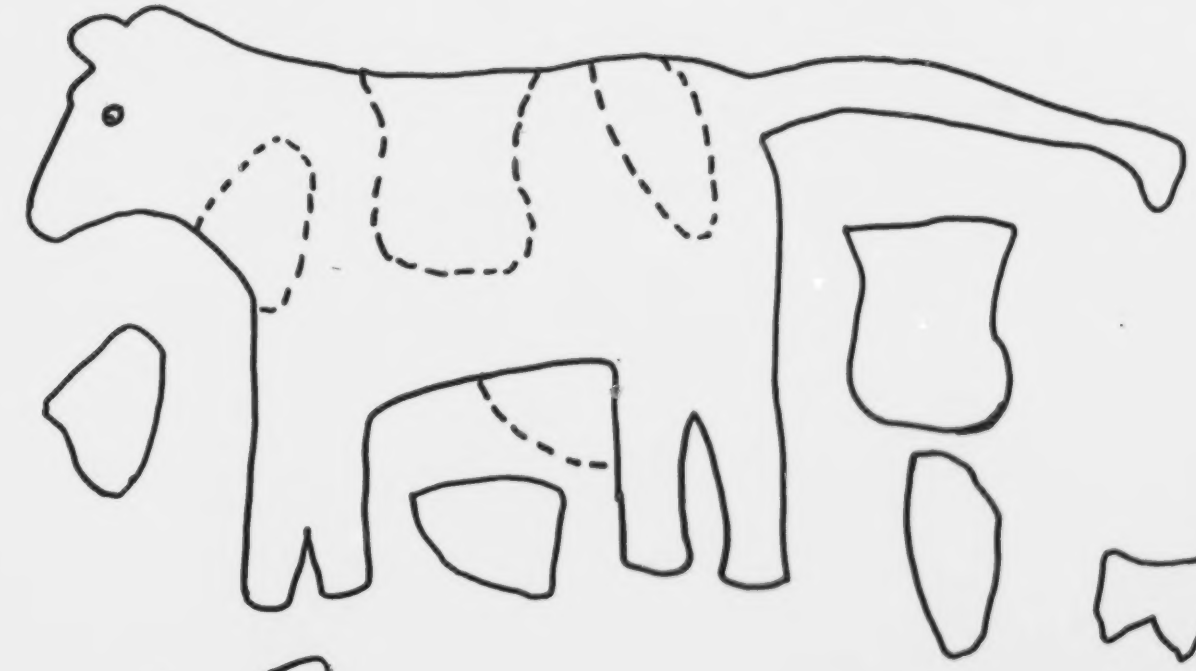
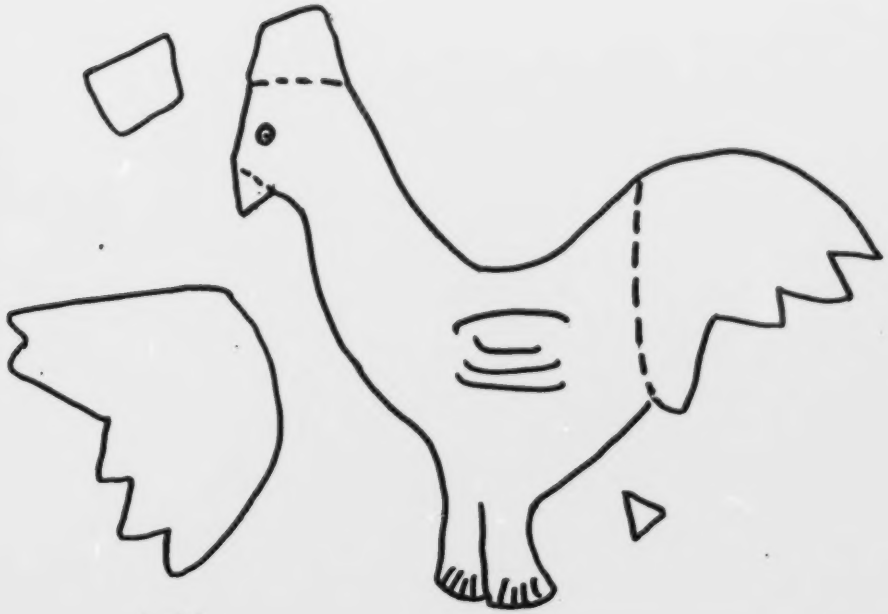
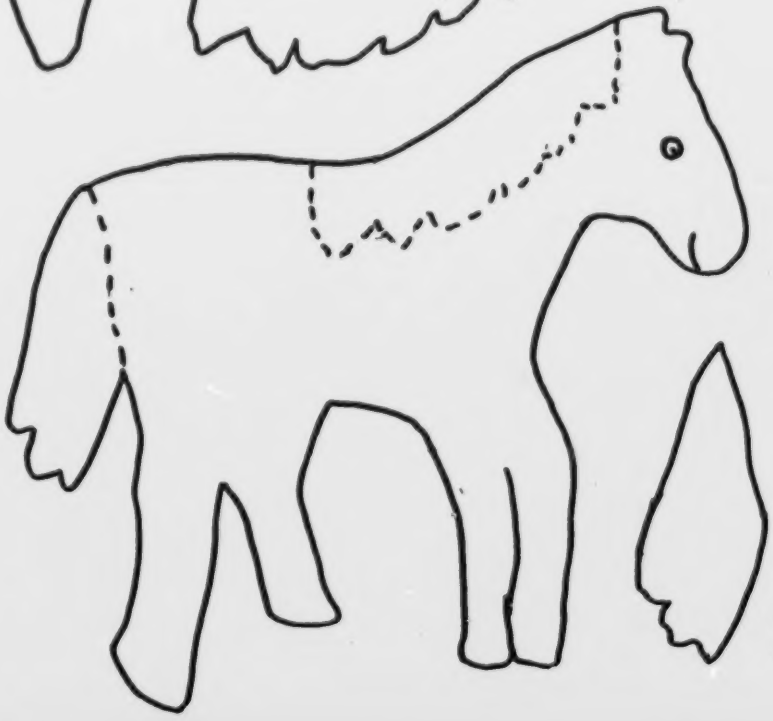
Sample
Animal Patterns







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135

NOTE: If this kind of exercise is popular, another book for showing how to draw animals in easy steps is: ***Dessinons des Animaux,*** by Davidow, Anne, *adapté par Valée, Nicole.* Fernand Nathan, 1966, Paris 6e. Published originally in English by Grosset & Dunlap, Inc., New York, 1961, entitled **Let's Draw Animals.**

Pictures In a Gallery: All around the room are hung animal pictures, funny, cute, straightforward, which have been previously searched out in magazines, poster stores, foreign language conferences, store windows, garage sales, etc. There was a wonderful picture of *Mademoiselle Cochon* ("Miss Piggy"), who after all does speak French, on the cover of ***Bonjour*** Magazine, published by Scholastic Press, 50 W. 44 St., New York, NY 10036, *septembre-octobre,* 1981 issue. Children have very soft spots in their hearts for animals so just looking around will be a pleasure for them. Their task is to go to the picture of their choice and tell something about it, i.e.:

- *le chien avec les lunettes,*
- *le chat pleure,*
- *le chien porte le chapeau,*
- *le chat écoute la musique,*
- *la vache est noir et blanc* (communication is more important than agreement of adjectives at this stage),
- *voici le cheval brun,*
- *le chat est faché* etc.

The youngest children may be asked for identifications, i.e.,

- *Où est le chat triste?*
- *Trouvez le chien malade,*
- *Montrez le chat faché,*
- *Où sont les trois petits chats?,* etc.,

depending on the pictures which are there. This device checks the language comprehension of the younger children and gives the older children the chance to generate their own language and express themselves in their own way.

le chat est faché

From: Poster found in ***Chantelivre***, children's bookstore in Paris

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GAME

Cocorico, Gessler Publishing Co. in New York City (see Footnote 4), distributes this card game composed of animal drawings with the French word written underneath and the sound it makes written above. The cards come in pairs so it can be played like **"Go Fish"** (*la vache, s'il te plaît)*, except that all the cards are distributed and there is no *pioche* pile, or like ***Mémoire,*** where all the cards are laid out face down and each child is allowed two chances to find a pair.

The cards offer other possibilities—the class is divided and each half given a set of the cards. One-half makes the animal noise and the other half tries to identify it and find his/her mate. Once united, the happy couple may *faire la queue à la porte.*

GAME-SONGS

LE FERMIER DANS LE CHAMP[21]

The introduction to this game-song which clearly came from the English classic, "Farmer In the Dell," and is played in much the same fashion, contains the interesting note that the editor knows of no origin for this song other than a *colonie de vacances* (French camp).

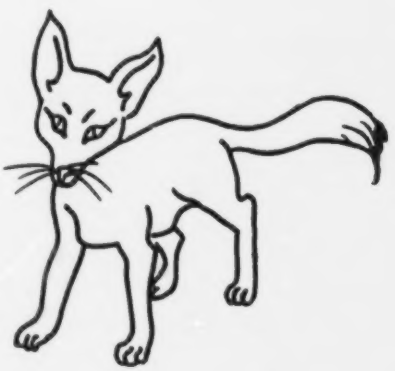
21 From: ***Premières Danses,*** songs collected by Jacqueline Gudin. Editions Fleurus, 1979, 31 rue de Fleurus, Paris 6e.

1. *Le fermier dans le champ. . .*
2. *Le fermier prend la femme . . .*
3. *La femme prend le/la bébé. . .*
4. *Le/la bébé prend le chien . . .*
5. *Le chien prend le chat . . .*
6. *Le chat prend le fromage . . .*
7. *Le fromage est battu . . .*

NOTE: In the French version, when the *fromage* enters the circle, all the others in the center rejoin the circle, allowing the *fromage* to stand alone. Then, as the *fromage* kneels and the c hildren sing *le fromage est battu*, they come in and lightly touch its head. They go back out again for *o-hé, o-hé, o-hé* and come back in again to touch or pat its head for the last line. The *fromage* then stands up to become the next *fermier*. In our classroom version, the *fermier* wears a farmer's large straw hat which s(he) ceremoniously places on the head of *le fromage* to begin the next round.

PLAY

LE CIEL TOMBE

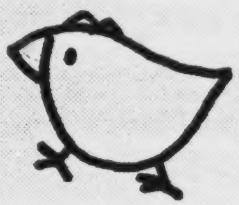


This is a good classroom play. The number of animals can be increased or diminished according to the class size. The dialogue is repetitive and children know and like the story. In general, small children are uncomfortable in masks, but a headdress suggesting the animal adds greatly to the effect of the play.

LE CIEL TOMBE

Personnages:

Annonceur	*2 poussins*	*2 moutons*
la poule	*2 dindons*	*le renard*
2 coqs	*2 cochons*	*le lanceur (de la rose)*



(3 coups)

Annonceur: *La poule est dans le jardin. Une rose tombe sur le dos.*

La poule: *Oh! Cot-cot-cot-codèt! Le ciel tombe. Je vais chez le roi!*

(Elle marche vite)

(Les coqs entrent)

Coq #1: *Cocorico, cocorico! Où vas-tu?*

Poule: *Cot-cot-cot-codèt! Le ciel tombe. Je vais chez le roi!*

Coq #2: *Oh là là! Puis j'aller avec toi?*

Poule: *Oui, si tu es sage. (Ils marchent vite)*

(Les poussins entrent)

Poussin #1: *Pi-ou, pi-ou, pi-ou. Où allez-vous?*

Poule et coqs: *Le ciel tombe. Nous allons chez le roi.*

Poussin #2: *Oh là là! Puis j'aller avec vous?*

Poule et coqs: *Oui, si tu es sage. (Ils marchent vite)*

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(Les dindons entrent)

Dindon #1: Glou, glou, glou. Où allez-vous?

Poule, coqs et poussins: Le ciel tombe. Nous allons chez le roi.

Dindon #2: Oh là là! Puis j'aller avec vous?

Poule, coqs et dindons: Oui, si tu es sage. (Ils marchent vite)

(Les cochons entrent)

Cochon #1: Gnouf, gnouf, gnouf. Où allez-vous?

Poule, coqs, poussins et dindons: Le ciel tombe. Nous allons chez le roi.

Cochon #2: Oh là là! Puis j'aller avec vous?

Poule, coqs, poussins et dindons: Oui, si tu es sage. (Ils marchent vite)

(Les moutons entrent)

Mouton #1: Bé-é-é,bé-é-é. Où allez-vous?

Poule, coqs, poussins, dindons et cochons: Le ciel tombe. Nous allons chez le roi.

Mouton #2: Oh là là! Puis j'aller avec vous?

Poule, coqs, poussins, dindons et cochons: Oui, si tu es sage. (Ils marchent vite)

(Le méchant renard entre)

Renard: Où allez-vous si vite?

Poule, coqs, poussins, dindons, cochons et moutons: Le ciel tombe. Nous allons chez le roi.

Renard (sournoisement): Où habite le roi?

Animaux: Je 'n sais pas.

Renard: Venez avec moi. (Ils vont à une table dans la salle de classe couverte d'une nappe brune ou noire pour ressembler à une cave)

Renard: Entrez, s'il vous plaît. (Les animaux entrent à quatre pattes, un par un.

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Le renard suit, en clignotant à l'assistance. Il ferme le drap. Tout est silencieux)

(Le renard revient, en frottant le ventre)

Renard: *Miam, miam—délicieux!*

FIN

DICTEES

Colorie par Numéros: These pages are borrowed from a coloring book entitled ***A La Ferme***, *Les Editions Héritage Inc.*, Place Bonaventure, Montréal. The color key may be written for advanced children who may then work independently:

1 - *jaune;*

2 - *orange;*

3 - *rouge;*

4 - *vert;*

5 - *bleu;*

6 - *brun;*

7 - *noir.*

Le Chien Français, for the *touts-petits*, from **Every Child's First French Color and Learn Book.** See Footnote 8.

Emilie et Arthur coloring page.

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TEST

Les Animaux de la Ferme: See page 129 with small pictures of Dick Bruna animal drawings. Each animal picture has a small square. The teacher reads the name of the animal and the number that goes with it. The children find the animal and put its number in the appropriate square.

Numéro 1 - le hérisson;

Numéro 2 - la poule;

Numéro 3 - la vache;

Numéro 4 - le cochon., etc

The children may color and caption the animals after the tests have been graded. As with the **Jouets** test, this type of instrument is more sophisticated than the *dictées* and should only be used with the older children. If the children are very familiar with the animals, they will enjoy the test, score well and be very proud.

BOOKS

La Petite Poule Rouge, *par Melser, J. et Plocki, E. Série Je Lis Tout Seul - 1ère étape,* O.C.D.L., 1974, 65 rue Claude Bernard, Paris 5e. The story of the little red hen told in easy-to-read fashion with much repetition and pictures. After the first two times *"pas moi, dit le chat, pas moi, dit le rat"* are read, the children will enter into the story and repeat the refrain at all the appropriate times.

Emilie, De Pressense, Domitille. Editions G.P., 1975, 8 rue Garancière, 75006 Paris. Introduces ***Emilie***, her family, her style of dressing and her pet *hérisson,* ***Arthur***. In this story, ***Emilie*** gets lost and ***Arthur*** finds her and shows her the way home.

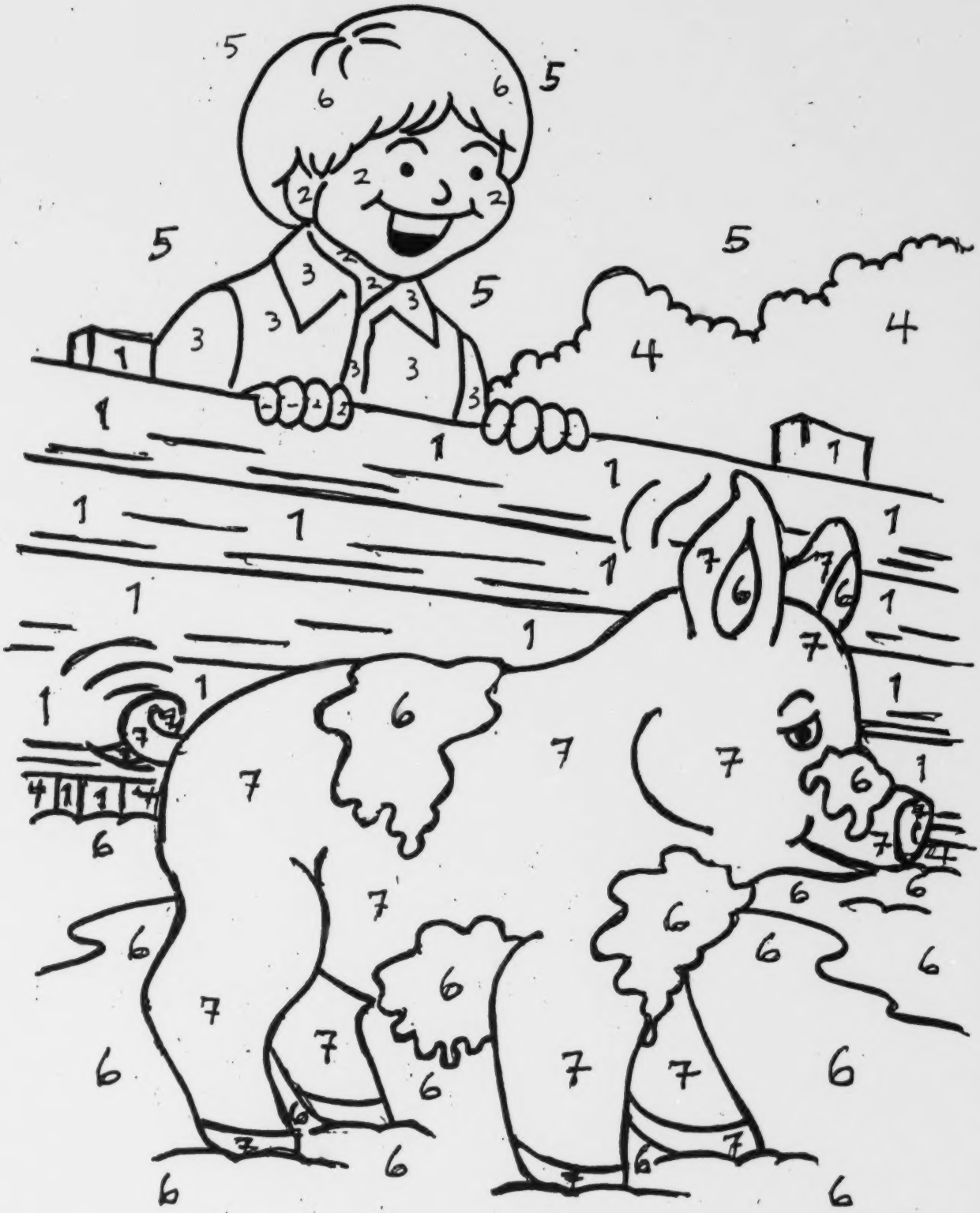
Emilie et Arthur, above reference. ***Emilie*** loses and then finds ***Arthur*** in the garden with his own family of *hérissons.*

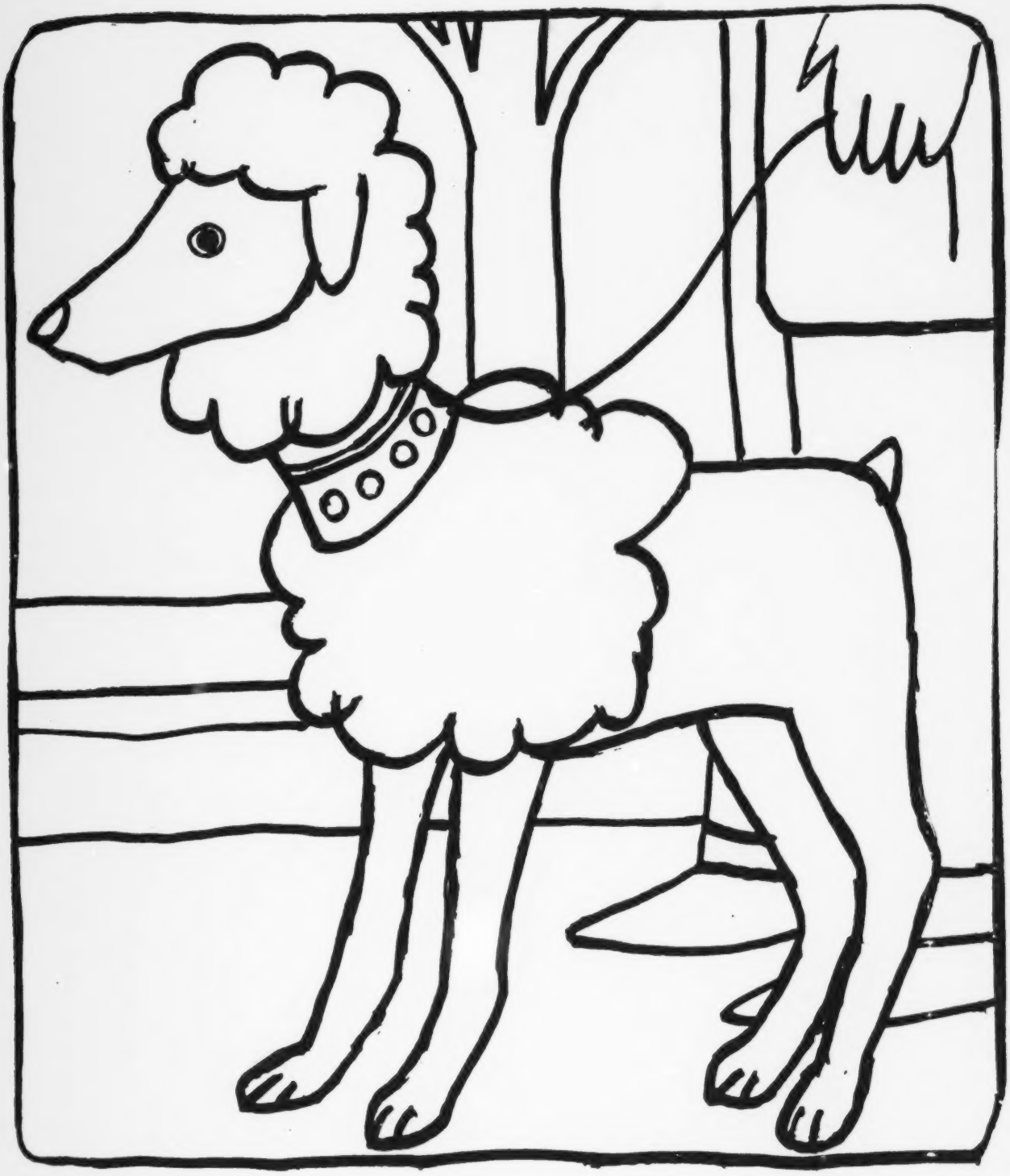
Qui Aime Ça?, Van der Meer, Ron et Atie. Albin Michel Jeunesse, 1986, Paris 6e. One of a series

livres animés, allowing children to participate in the questions of the book. A series of shutters if pulled open will reveal the correct answer. Very cleverly conceived.

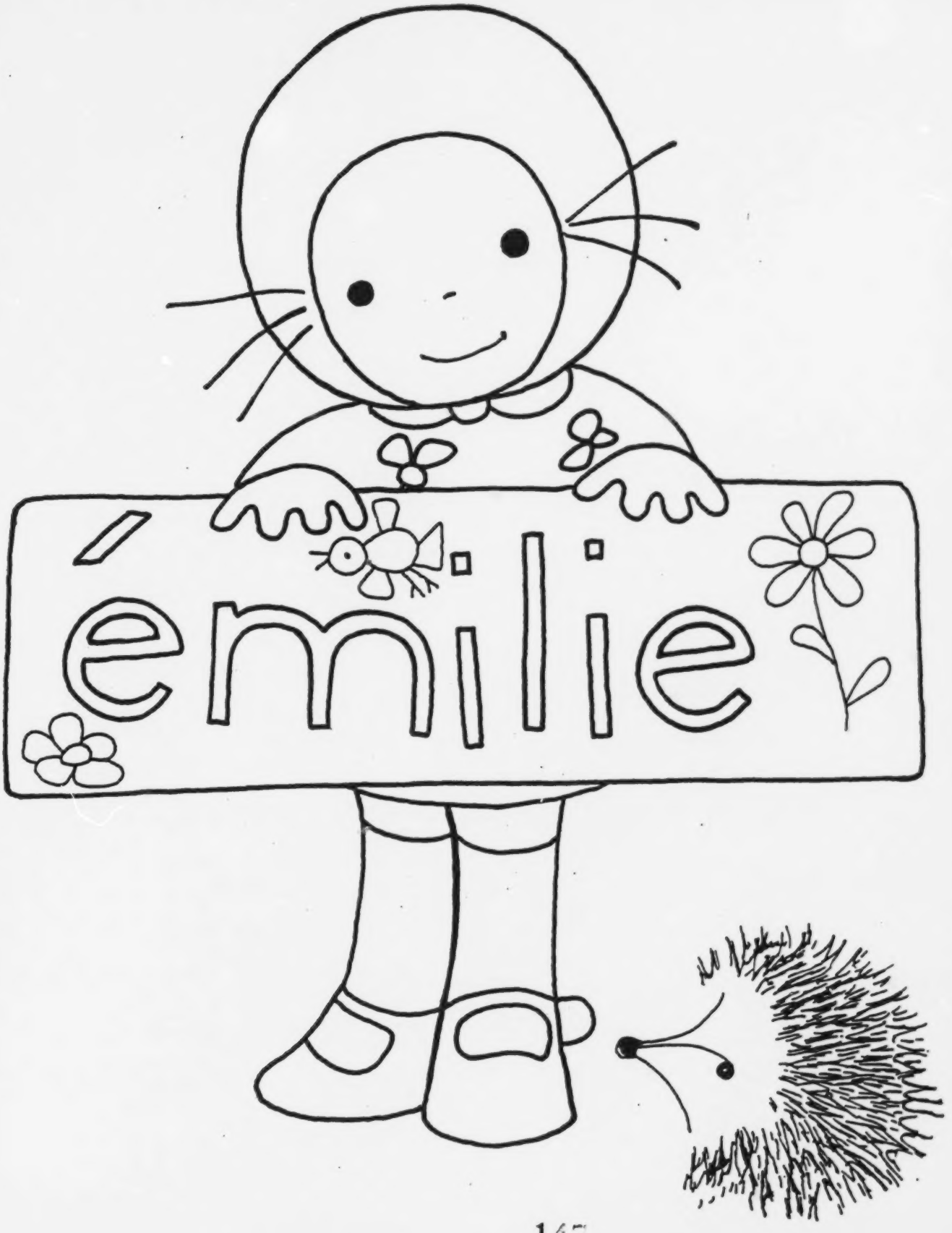
***A La Ferme**, illustrations de A. Sage.* Fernand Nathan Editeur, 1987, Paris 6e. *Série Les Bougimages Nathan.* On each page is an animal that moves in some way identified by a short, simple sentence. Cardboard pages can be unfolded to make a straight panel that children may manipulate by themselves.

***Des Bêtes Sauvages**, images de Romain Simon. Série Imagier, Albums du Père Castor.* Flammarion, 1975, Paris 6e. Excellent picture dictionary for small children showing realistic pictures and their identifications. Contains good picture of *le hérisson.*

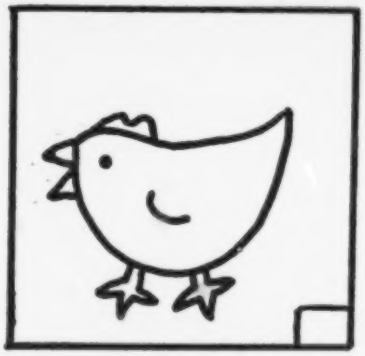
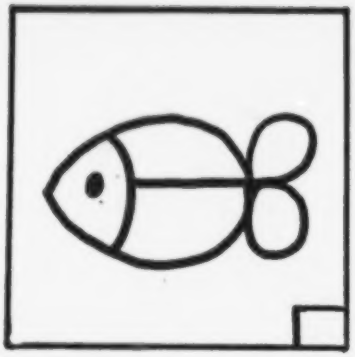


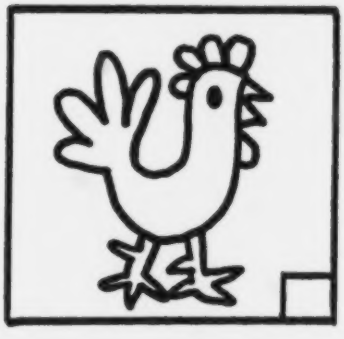
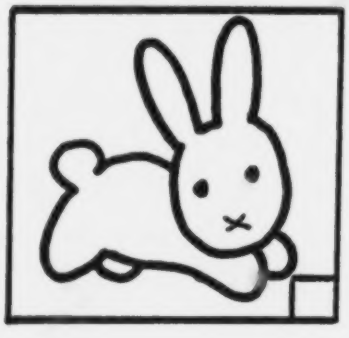
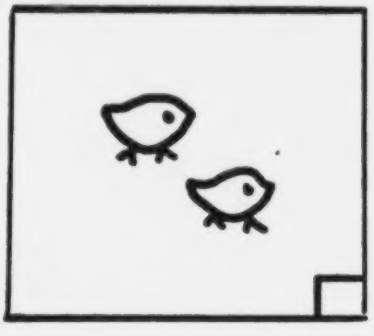


Le chien français


émilie

Les Animaux de la Ferme

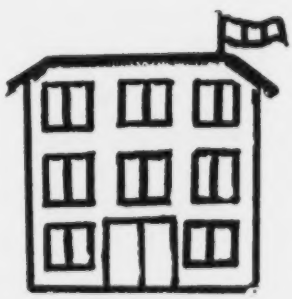
Je m'appelle _____

Chapter XIII

L'ECOLE

Lexicon

l'école
l'autobus
le crayon
la règle
le papier
le drapeau français
la carte
le tableau noir
la craie
le livre
la maîtresse
le maître
l'horloge
stricte
la cloche
la fleur
le coquelicot
Guignol
le bâton



The scenario for the presentation of schoolroom objects is a simple reenactment of a school day in France, with exaggeration for effect, called **Gaston/Gigi A L'Ecole.**

For materials, kindergarten rooms will usually produce objects—a large block, for example.— that can be turned into a miniature school by painting windows and doors on it. The French flag (mounted on a toothpick) should be in evidence, however, as they are prominently displayed in France.

A bus is part of the scenario. French children are walked to school by a parent or older sibling, but Montclair children take a bus which gives the opportunity to add *l'autobus* to their lexicon. The two schoolchildren can be any kind of little figures, **Fisher-Price** figures, for example.

Le maître or *la maîtresse* are adult figures with solemn looks, as children relish hearing about how much more rigorous and *stricte* French schools are. The narration and manipulation of objects begins:

Voici Gaston. Voici Gigi. Voici l'autobus. Voici l'école.

Gaston / Gigi monte sur l'autobus et va à l'école. Il / elle descend de l'autobus. Il / elle entre dans l'école. Voici la maîtresse qui est très stricte.

Maîtresse:	*Bonjour, Gaston*
Gaston:	*Bonjour, Madame*
Maîtresse:	*Qu'est-ce que c'est? (holds pencil)*
Gaston:	*Le crayon*
Maîtresse:	*Qu'est-ce que c'est? (holds paper)*
Gaston:	*Le papier*

Gaston

Gigi

The dialogue continues through all the classroom objects the children can absorb. If s(he) misses a word, the *maîtresse* bellows: *Gaston, ça çest terrible!"*

When the children have internalized the teacher's part, they may take turns being the *"maître / maîtresse"*, wearing glasses or a moustache and being *très très stricte*. The *"maître / maîtresse"* may quiz any child on any object as lng as s(he) knows it him/herself. Children take to this role reversal with great gusto.

When the children reach 2nd grade or an equally sophisticated level, they are ready for the following ***Guignol*** play which uses much the same scenario.[22] As the author says:

22 Adapted from a play entitled, ***Guignol A L'Ecole***, by Elizabeth Filkins Gessler. Gessler Publishing Co., 1959, New York, NY

> ***Guignol*** is a mischievous little fellow with a ready smile. He was created in Lyon by Laurent Mourguet and is said to look like this showman. He wears a Napoleonic hat and a queue.This drole little fellow with a button nose has given his name to all French glove puppets as well as to the theatre where his plays are given. He is a great favorite with French children. The minute he pokes his funny little face through the curtain, the children start to scream excitedly,<<***Guignol! Guignol!***>> They aid and abet him in all his pranks and try to help him when he is forced to deal with agents of law and order.[23]

(or teachers or other individuals in positions of authority) The totally charming element of the French ***Guignol*** and the source of its uniqueness from all other national puppets is that the children in the audience take an active part in the plays. The phenomenon described by Mrs. Gessler in 1959 obtains today and will probably hold true as long as there are French children:

> They shout wrong directions at the police, warn ***Guignol*** to be careful and howl for more when their hero has an occasion to whack his enemy over the head.[24]

Guignol Theatre

[23]Ibid., P. 21

[24]Ibid., P. 6

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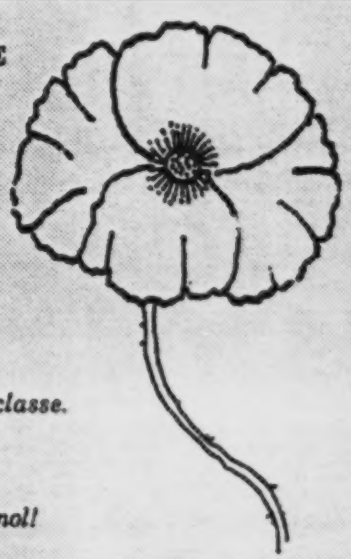
In my classes, this play, in adapted form, is the culminating experience and the main vehicle through which the children learn classroom objects. We change these props from performance to performance to give them a broader scope and new challenges to master. Since they adore doing the play, they readily accept all variations as long as the basic action is not altered.

Guignol and his adversary, *le maître,* are played by the children, not by puppets.

Guignol at
Luxembourg Gardens

Cardboard pirate hats can be found at party stores and these, when turned around, make ***Guignol's*** three-pointed hat. *Le maître* wears an adult man's *chapeau*, any other moustache, beard, nose or glasses and eyebrows he can tolerate and carries a *bâton.* The fierce-looking *bâton* is a cardboard roll from giftwrap paper or aluminum foil. It has a real walloping sound when used, but doesn't actually hurt at all.

GUIGNOL A L'ECOLE



Personnages:

Guignol

Maître

L'Assistance

(3 coups)

Quand le rideau s'ouvre, Guignol est dans la salle de classe.
D'un air nerveux, il tourne en rond.

L'Assistance: Guignol! Guignol! Bonjour, Guignol!

Guignol (qui se tourne pour regarder l'assistance): Ah, mes enfants, je suis triste.

Assistance: Pourquoi, Guignol?

Guignol: Je n'sais pas ma leçon.

Assistance: *Ah-h-h.*

Le Maître entre.

Maître: *Bonjour, Guignol.*

Guignol (avec peur): *Bonjour, Monsieur.*

Maître: *Tu sais la leçon?*

Guignol: *Oui, Monsieur.*

Maître: *Qu'est-ce que c'est? (avec le bâton il montre un livre)*

Guignol: *C'est le livre.*

Maître: *Oui. Qu'est-ce que c'est, Guignol? (montre une règle)*

Guignol: *C'est mmmh...mmmh...*

Assistance (chuchotant fortement): *la règle!*

Guignol: *C'est la règle! (à part, à l'assistance): Merci!*

Maître: *Qu'est-ce que c'est, Guignol? (montre les coquelicots sur la table)*

Guignol: *C'est la fleur.*

Maître: *Non! Non! Non! C'est le coquelicot, le coquelicot, le coquelicot! (il lui donne un coup de bâton avec chaque répétition des mots `non' et `coquelicot')*

Guignol (qui crie): *Aïe! Aïe! Aïe!*

Maître (qui continue avec la leçon): *Qu'est-ce que c'est, Guignol? (en montrant la carte)*

Guignol: *C'est la carte de France.*

Maître: *Très bien. Qu'est-ce que c'est, Guignol? (montre le drapeau)*

Guignol: *C'est mmmh...mmmh...*

Assistance (chuchotant): *Le drapeau français!*

Guignol: *C'est le drapeau français. (A part à l'assistance) Merci.*

Maître: *Oui. Qu'est-ce que c'est, Guignol? (montre les coquelicots)*

Guignol: *C'est la fleur.*

Maître: *Non! Non! Non! C'est le coquelicot, le coquelicot, le coquelicot! (Encore de coups de bâton comme avant)*

Guignol: *Aïe! Aïe! Aïe!*

Maître (continue la leçon): Qu'est-ce que c'est, Guignol? (montre le tableau noir)

Guignol: *C'est le tableau noir.*

Maître: *Oui. Qu'est-ce que c'est, Guignol? (montre une cloche)*

Guignol: *C'est mmmh...mmmh...*

Assistance (chuchotant): La cloche!

Guignol: *C'est la cloche. (à part à l'assistance) Merci!*

Maître: *Qu'est-ce que c'est que ça, Guignol? (montre les coquelicots)*

Guignol (qui s'approche de plus en plus, enfin saisissant le bâton): C'EST LE COQUELICOT! LE COQUELICOT! LE COQUELICOT! (il donne un coup de bâton au maître avec chaque coquelicot')

Maître (courant de la scène) : Aïe! Aïe! Aïe!

Assistance: *Bravo, Guignol! BRAVO!*

FIN

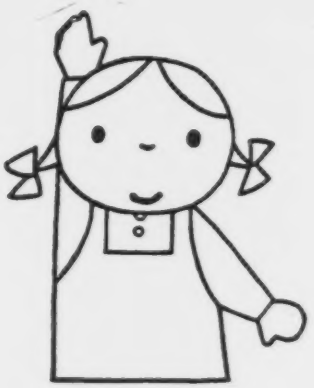
NOTE: It's always hard to determine who enjoys this play the most, actors or audience, but everybody has a good time and particularly enjoys the violence aspect.

"Ah, mes enfants. je suis triste...."

"C'est le coquelicot! le coquelicot! le COQUELICOT!"

GAME

La Gymnastique:[25] **This game for French children is derived from their Physical Education regimen at school. It is basically TPR-type exercises couched in game form. Large numbered squares are prepared, each one not only containing the number, but also a direction for a body movement. The children take turns rolling a die and must stand on the square of the number they roll and perform the exercise indicated on that number. An added challenge is to perform the action as many times as the number rolled. *POMME D'API* suggests the following *gymnastiques*:**



1. *Lève le bras gauche!*
2. *Croise les bras et ne bouge pas!*
3. *Saute, saute comme une grenouille!*
4. *Tape des pieds!*
5. *Marche à quatre pattes!*
6. *Saute sur un pied!*
7. *Cours sur place!*
8. *Touche les pieds avec les mains!*
9. *Debout les mains en l'air!*
10. *Vole, vole comme un oiseau!*
11. *Lève le bras droit!*
12. *Marche sur la pointe des pieds!*
13. *Saute et écarte les jambes et les bras!*

[25] Adapted from children's magazine, Pomme D'Api, septembre, 1987, section entitled, *"KiKo l'EcureilVisite l'Ecole des Petits."*

DICTEE

The page entitled *l'Autobus* from **Every Child's First French Color And Learn Book,** citation given previously, serves as a good *dictée.* I like it because of the cobble-stoned streets *(le pavé)* and the characteristically short short pants on the boy figure. As before, the teacher dictates objects and colors, the whole activity in French.

TEST

L'Ecole: This test is directed toward the older children and contains the same format as the **Animaux de la Ferme** and **Jouets** tests. Teacher reads, for example:

Numéro un, le livre,

and the children will put a number 1 in the square with the picture of the book, and so on, throughout the test. The test is then graded (*Excellent, Très bien, Bien*) and handed back to the children for coloring and captioning and eventually taking home.

BOOKS

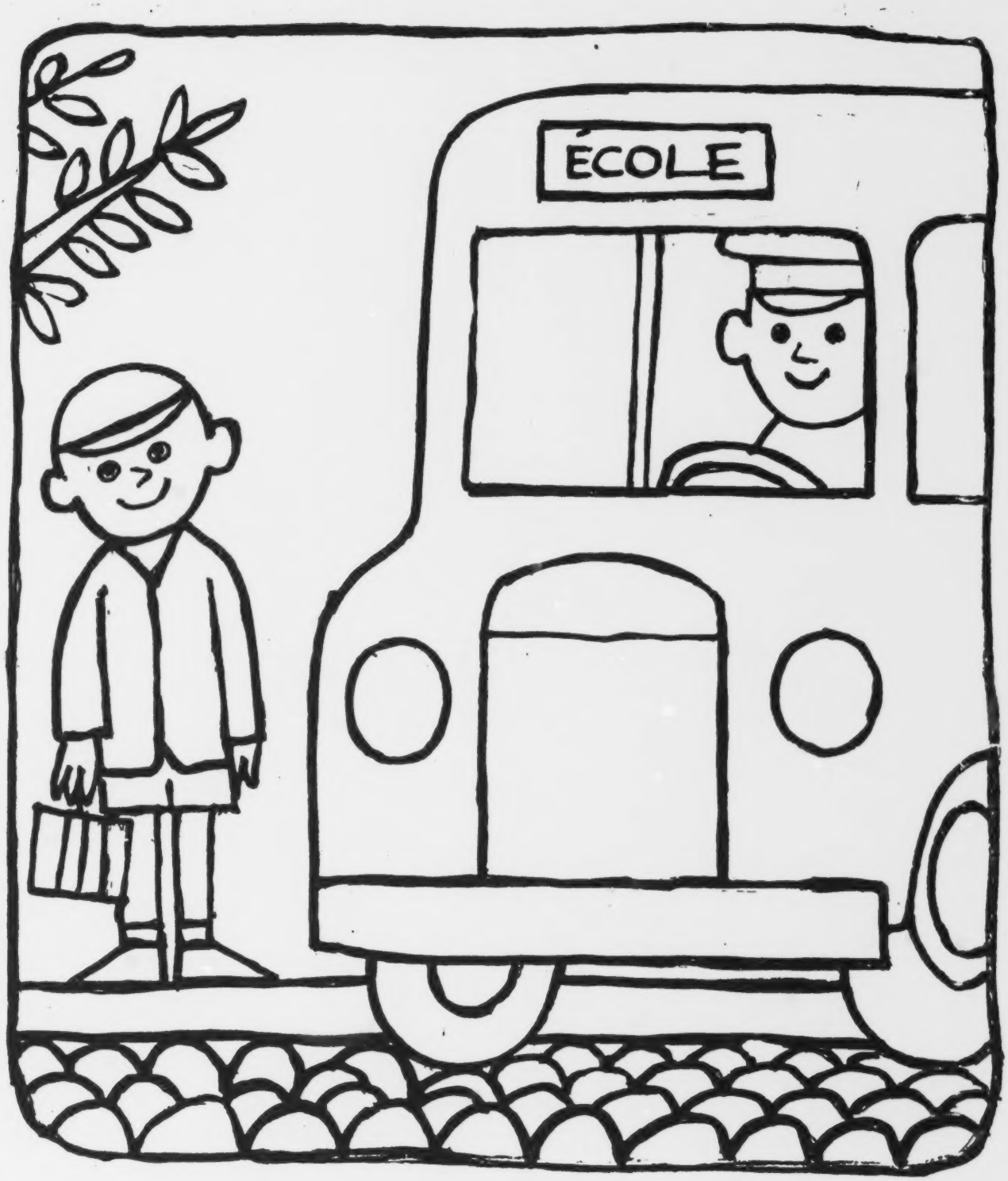
Nicolas Dans la Cour de L'Ecole, Richard, Lucille. Mondia, 1977, Boul. Industriel, Chomeday, Laval (Québec) H7S 1P6. Very easy-to-read book with expressive illustrations about a small boy who finds himself in the schoolyard with older children and who is scared. Sure enough, he gets hit on the head with a ball, but all's well that ends well.

L'Ecole, Bertrand, Micheline (texte). Fernand Nathan, 1964, Paris VIe. Story of activities in kindergarten, told in verse, with the familiar Dick Bruna children.

Spot Va A L'Ecole, Hill, Eric. Fernand Nathan, 1984, Paris VIe. Another pop-up story about the inimitable **Spot** and his first day of school.

Zouzou A L'Ecole, *écrit et illustré par Marie-Christine Baldacchino, Béatrice Brun, Ali Djebali et Franck Salcines, élèves de Jacqueline Basset (CE2) à l'Ecole du Lac.* O.C.D.L., 1979, 65 rue Claude-Bernard, 75005 Paris. Part of a series of small books written and illustrated by children for children. *Zouzou* is an imaginary magic creature who flies through the walls of the schoolhouse, changes into a child and teaches the children his language at recess.

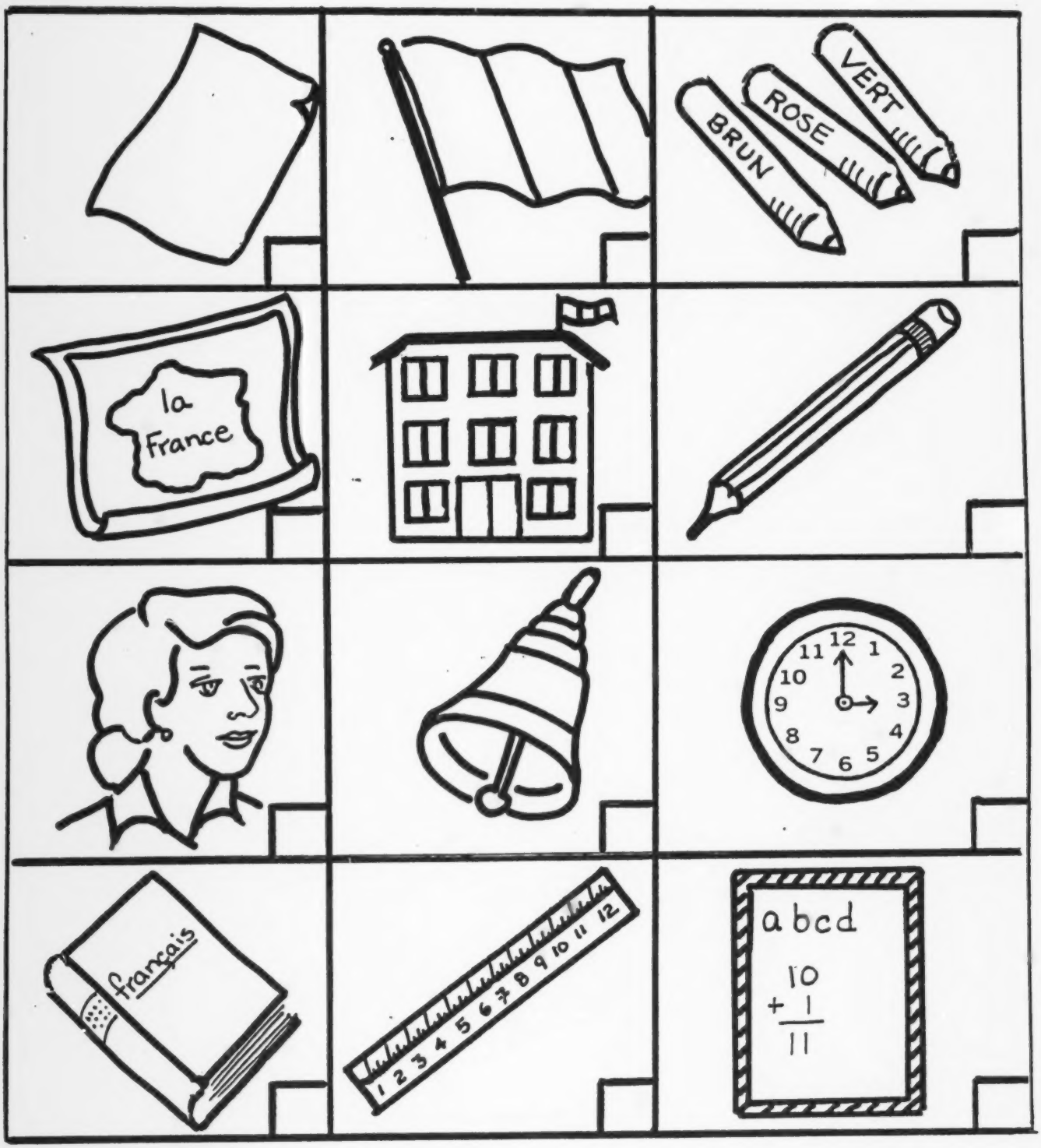
Zouzou



L'autobus

Je m'appelle _____

l'Ecole



Je m'appelle_____

Chapter XIV

L'ALPHABET

Lexicon

Lettres de l'alphabet

Essential materials for this unit are large alphabet cards, preferably with pictures that go along with the letter. **Addison Wesley Publishing Company's** Canadian office used to and may still distribute some wonderful alphabet cards for young French learners[26]. If none can be found commercially, however, the teacher will have to make them, but the words should be either part of the children's lexicon or cognates, i.e.,

`B´ *comme bateau*

`D´ *comme dinosaure*

`E´ *comme esquimau*

`V´ *comme violon*

The letters can be propped around the room against anything that is proppable, on window sills and chalkboards.

PRESENTATION

They can be presented as follows:

A is what you say to the *docteur*

B (beh)

C rhymes with **B**

D rhymes with **B** and **C**

E is going to kiss someone (purse lips)

F *est très difficile!* (Dramatic pause before "eff" is pronounced.) Children are delighted to discover it's the same sound as the English `F´.

G tries to trick you (jheh)

H *est faché!*

26 ***L'Alphabet en cartes,*** Boland, Annette. Copp Clark, Pitman Ltd., 495 Wellington St., West, Toronto, Ontario. M5V 1E9

I is smiling

J also tries to trick you (jhee)

K rhymes with **A** (kah)

L, M and **N** are *très très difficile!* Same pause, same response from children.

O (pronounced as the 'o' in 'ought')

P rhymes with **D**, etc.

Q rhymes with **E**

R is what you breathe ('air')

S *est très difficile!* (ess) By this time, the children have caught on to the joke and are ready with the correct sound)

T rhymes with **P**

U (spread lips to make 'eeee', but say 'oooh'—this one really is difficult)

V rhymes with **T**

W (doobleveh) is exactly what it says it is

X rhymes with sticks

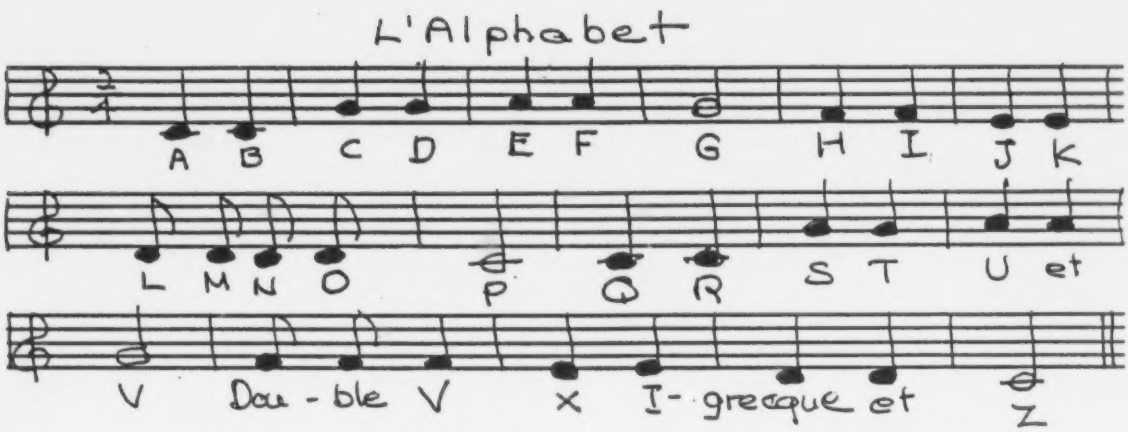
Y ('i *grecque*'—explain meaning)

Z rhymes with bed as everyone is now *fatigué!*

SONG

L'ALPHABET

As the children become familiar with the letters, they choose one or two, arrange themselves in a line according to their letters' position in the alphabet and hold the cards in front of them. Everyone sings the ***L'Alphabet*** in unison. The song is sung again, this time each child sings alone his/her individual letters raising them high in front as their turn comes. The third rendition is a spirited finale in which everyone joins in again. The version I use is printed here:


L'Alphabet
A B C D E F G H I J K
L M N O P Q R S T U et
V Dou - ble V X I- grecque et Z

F
G
H
I

ACTIVITIES

Spelling. Instead of saying *"Où est Louis?"* when s(he) calls the roll during this Unit, the teacher says, *"Où est L-o-u-i-s?"* and *Louis* must recognize his name as it is being spelled in order to declare his presence.

Lettres Dans le Sable: A sandbox is fashioned again out of a large carton lid and some beach sand. A pointed shell is the drawing instrument. Exactly as with ***Numéros Dans le Sable***, one child draws a letter and passes the box of sand to his/her neighbor who must name the letter. If s(he) succeeds, the letter is erased and a new letter is drawn to challenge the next player.

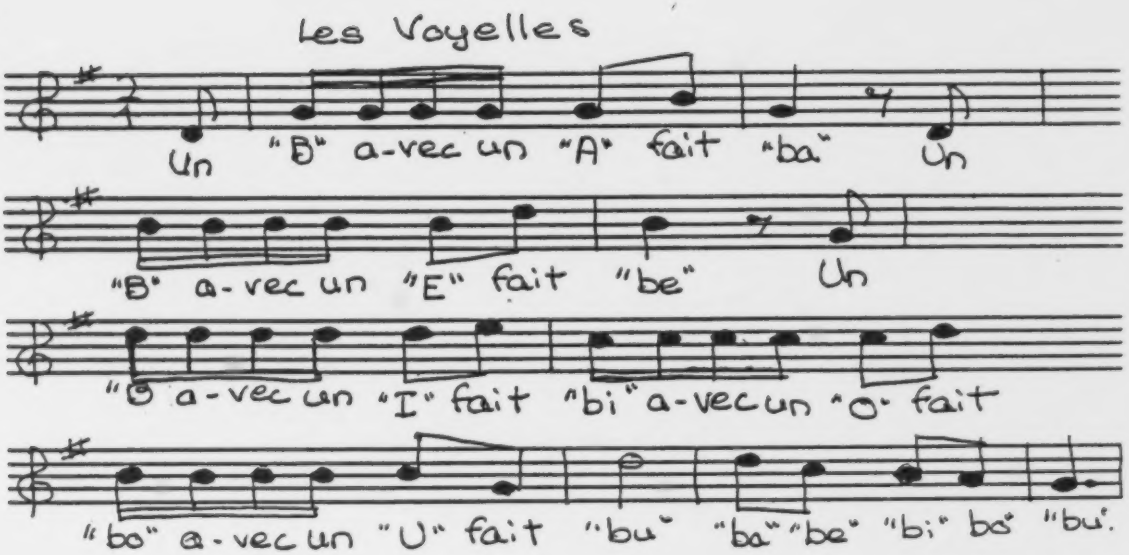
Coloring book: Let's Learn French Coloring Book, Hazzan, Anne-Françoise. National Textbook Co., 1988, 4255 West Touhy Avenue, Lincolnwood, IL 60646. Each page has a letter in upper and lower case with an appropriate drawing for children to color. Can be ordered in bulk quantities.

DICTEE

La Maîtresse with her *tableau noir* is the *dictée*, a coloring page adapted from a similar one in **Every Child's First French Color and Learn Book**. The main focus of the dictation is the letters on the blackboard which can be in as many different colors as the children know, (*"`D' est rouge, `E' est bleu foncé"*), including gray, but it also serves as an excellent review of classroom objects.

SONG

LES VOYELLES

This wonderful song, a second-grade favorite, comes from ***En Avant***, Gessler Pub. Co., 1958, New York, NY (see Footnote 6). It is reprinted with permission.

Any consonant the children suggest can replace the 'B'. It's a good drill of the sound system and can become something of a tongue-twister which makes the children like it even more.

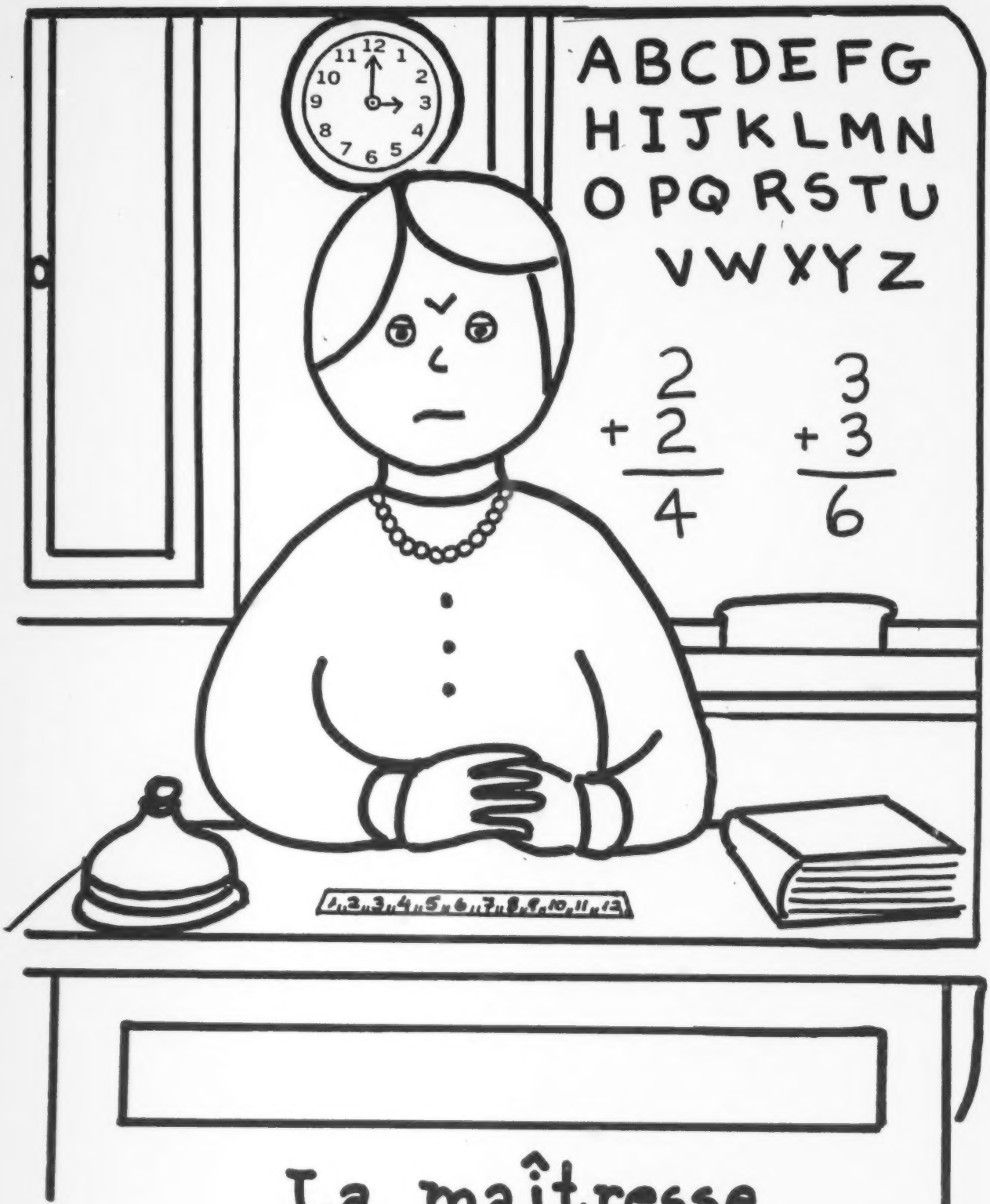
BOOKS

L'a.b.c. de Dick Bruna, Bertrand, Micheline (texte). Fernand Nathan, 1979, Paris VIe. Each letter of the alphabet has a page and an illustration and is captioned in clear, manuscript letters.

A.B.C. de Babar, De Brunhoff, Jean. Librairie Hachette, 1939, Paris VIe. A double-page is devoted to each letter showing ***Babar***'s family and their friends at certain activities, all of which start with the letter in focus. Children have to try to name as many of the objects and activities as they can. Answers are in the back.

Mon Premier Alphabet, Rosenstiehl, Agnes. Librairie Larousse 1977, Canada. This book also has children engaged in activities which begin with the letter in focus and it is up to the children to figure them out. The drawings in this book are particularly exquisite. Answers in the back of the book.

Alphabet books abound. The above three are my favorites, but new ones appear all the time.



La maîtresse

Je m'appelle_____

Chapter XV

LES VETEMENTS

Lexicon

le chapeau	*le tee-shirt*	*les chaussures*
le manteau	*la chemise*	*le pyjama*
le pull	*les baskèts*	*les perles*
la robe	*la blouse*	*les gants*
le pantalon	*les chaussettes*	*la jupe*

Clothes are an important topic with the small set so, like classroom objects and the weather, they have already been using much of the vocabulary before it is formally introduced in this Unit.

To set the stage, however, a large clothesline can be strung across the classroom with paper or cardboard pictures of clothes hanging from it with pincer clothespins. The children may draw the clothes themselves or cut them out from magazines. I use the pictures from a large-size coloring book series entitled ***Mon Premier Album à Colorier,*** published by Whitman Golden Ltd., Cambridge, Ont., 1979. In Anglophone countries, this is **"The Scribbler"** series.

Sample page included with this chapter.

PRESENTATION

When the International Toy Co. was located in Montclair, I was able to find some sets of vinyl and cardboard dolls with clothes of a substance that would easily adhere to them. Since they were made in Europe, the girls' dresses were longer and the boys' shorts were shorter, adding to the children's knowledge of the differences in ordinary dress. However, any attractive paperdolls will do.

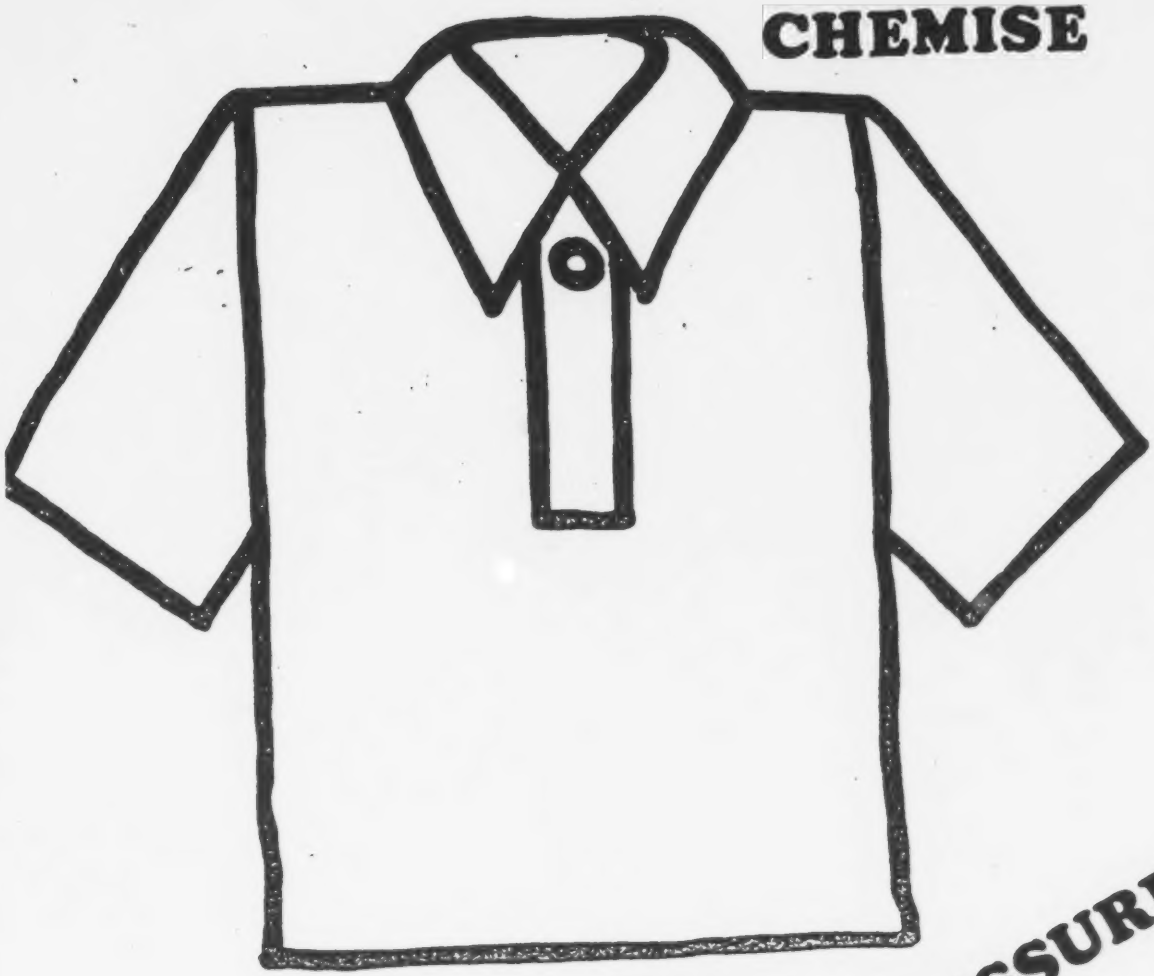
Les Enfants Mettent les Vêtements: The props for this activity are fascinating enough to draw the children's entire attention, so the script for the presentation adheres as closely as possible to the way children play paperdolls among themselves:

- *Paul va à l'école. Il met le tee-shirt et le pantalon court et les baskèts.*
- *Fleur va à une surprise-party. Elle met la robe de party et les chaussures de party.*
- *Mimi est fatiguée. Elle met les pyjamas.*
- *Rosette a froid. Elle met le manteau et les bottes.*

The teacher can then construct different scenarios, allowing the children to identify the outfits, for example:

- *Mimi a froid. Qu'est-ce qu'elle met?*
- *Paul veut jouer à la balle. Qu'est-ce qu'il met?*

CHEMISE



CHAUSSURES

- *Fleur va à une autre surprise-party. Qu'est-ce qu'elle met?*
- *Rosette est fatiguée. Elle veut dormir. Qu'est-ce qu'elle met?"*

The clear objective of these lessons is to teach the names of articles of clothing and the use of *"met"* for "puts on". When that has been accomplished, the following games can be played:

GAMES (using *mettre* in the sense of "to put on")

Les Vêtements Dans la Valise: A large suitcase is placed on a table in the middle of the circle of children. It is opened to reveal funny clothes which, hopefully, the children will want to try on. Good sources of clothes with child-appeal are Sidewalk Sales, school or church rummage sales or Garage Sales. The children may try on the article of their choice when they say its name. Advanced children must say, *"Je mets le _____"* when they are trying it on.

Les Mimes: An abstracted version of the *valise* game. One child stands in the middle of the circle and pantomimes putting on an article of clothing. Other children try to interpret the action by saying, *"Tu mets le chapeau"*, etc. The child who guesses correctly is the next *Marcel Marceau* in the middle of the circle.

GAMES (using *porter* in the sense of "to wear")

Détectif: The teacher calls one child in front of the class. S(he) twirls the child around while saying,

"Regardez bien cette personne."

She tells the child to

"Sortez de la classe",

then looks at the others grimly and says:

"C'est un(e) criminel(le)! Vous êtes des détectifs? Qu'est-ce qu'il / elle porte?"

The children try to recall everything the *"criminel(le)"* was wearing as well as its color (*"le tee-shirt est jaune, les baskèts blancs"*). The *"criminel"* is brought back for the lineup. If the *"détectifs"* recalled the clothes correctly, the *"criminel(le)"* goes to *"Prison"*. If not, the *"criminel(le)"* is *"libre"*.

Défilé de Mode: Telling the children that since most of the great clothes designers work in Paris and that therefore it is the scene of many fashion shows, the teacher suggests a *défilé de mode* in the classroom. Children take turns choosing fancy clothes and a corner of the classroom becomes a dressing room. When they are ready, everyone sings (to the tune of "Here she comes, Miss America"):

La(le) voici,

Mademoiselle (Monsieur) Paris

while the *modèle*, if a "*mademoiselle*", slinks across the classroom, climbs up on a chair and onto the table where she pirouettes and then comes to a graceful stop. If the *modèle* is a "*monsieur*",of course, he simply walks across the classroom and plants his feet on top of the table. Several *"annonceurs"* describe her/his outfit, there is applause and s(he) departs to make way for the next one.

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GAME-SONG

PROMENONS-NOUS DANS LE BOIS

This is an age-old song which has to do with an encounter between children walking through the woods and a wolf who won't come after them until he is properly dressed. As usual, there are many variations, but the one I prefer is reprinted here. As there is plenty of action, it is advisable to use the whole classroom. The child who plays the *"loup"* is given a table to crouch under at one end of the classroom. The rest of the class is at the other end, and, while taking small steps to simulate walking, they sing the following:

Child: *Loup! Y es-tu?*

Loup: NON! (deep voice)

Child: *Loup! Que fais-tu?*

Loup: Je mets le (chapeau)

Children sing the chorus again while taking small walking steps. The same dialogue ensues between children and wolf, only this time the wolf answers:

Loup: Je mets le (pantalon)

Chorus and dialogue continue once or twice more as the wolf continues to dress. After the third or fourth verse, however, when he is asked:

Loup! Y es-tu?

he will respond, ***"OUI!"***, spring out of his cave/table and run after the children. The children will probably instinctively run toward the the door, so it is well to perform this song close to dismissal time. It is strongly advisable to insist on regular departure routines after this activity so the children won't run wildly out into the hall.

GRAMMATICAL CONCEPT

Agreement of Adjectives: This Unit gives an excellent opportunity for introducing agreement of adjectives with colors. While in the circle, the teacher explains in a matter-of-fact tone that color-words change their endings sometimes if the thing described is a girl-word. S(he) lays out masculine and feminine word-cards of all the colors they know along with either felt or paper squares of all the colors. The children read the words and put the color square with the word that says its name. The teacher then goes around the circle giving each a sentence, e.g.,

la maison est _____", holding up a white color square. The child must find the card with the correct ending for *blanc*.

To make it more difficult later on, there is no color indicated. The child must complete the sentence by supplying the color and the correct adjective. Advanced children assimilate this principle easily.

DICTEE

Les Vêtements de Stéphane et de Margot:[27] The children are given two pages of paperdolls, arbitrarily named *Stéphane* and *Margot*, and their clothes, and the teacher dictates the colors of their wardrobes, for example:

- *La chemise de **Stéphane** est orange.*
- *La robe de **Margot** est bleue et rouge.*
- *Le manteau de **Margot** est vert.*
- *Les chaussures de **Stéphane** et de Margot sont noires.*
- *Les chaussettes de **Stéphane** et de **Margot** sont blanches.*
- *Le pyjama de **Stéphane** est vert clair.*
- *Les sous-vêtements de **Stéphane** et de **Margot** sont jaunes.*

As in prior procedure, when all papers are marked, the children will write the names of the clothes underneath. They may cut them out at home as this activity in class takes too much time for the amount of French it teaches.

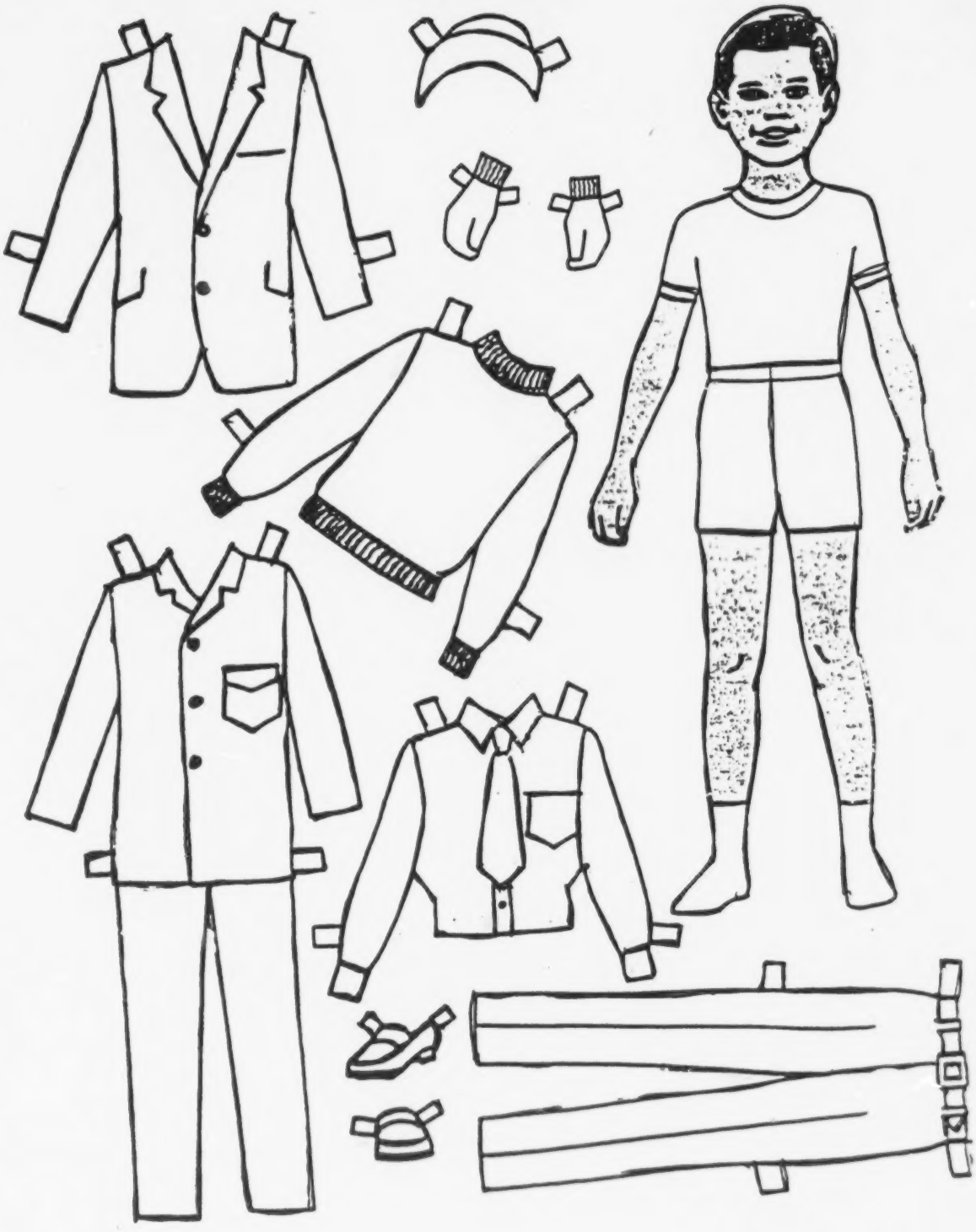
[27] From: Activities Book, Level 1, **English Around the World** Series, Second Edition. Scott, Foresman and Co., 1975, Glenview, IL. Reprinted with permission.,

BOOKS

Ma Chemise est Blanche, Bertrand Micheline. Illustrations, Dick Bruna. Fernand Nathan, 1972, Paris VIe. Another of the Dick Bruna books that can serve as a valuable teaching tool. One of the delightful Dick Bruna characters describes each article of the clothes she is wearing and its color. The text serves as a wonderful reinforcement of the agreement of adjectives and is told in known vocabulary. The children take turns taking it home and reading it to an appreciative *Papa* and *Maman*.

Mes Habits Préferés, by Watanable, Shigeo. Images de Yasuo Ohtomo. Editions du Sorbier, 1980, 51 rue Barrault, 75013 Paris. An amusing story about a bear who dresses himself by putting his clothes on all the wrong parts of his body before getting it right. Reviews clothes and body parts, is told in one-sentence pages with droll illustrations, is repetitive and tickles children's funnybones.

Stéphane*



*Reprinted with permission.

Margot*

*Reprinted with permission.

Chapter XVI

L'INTERIEURE DE LA MAISON

Lexicon

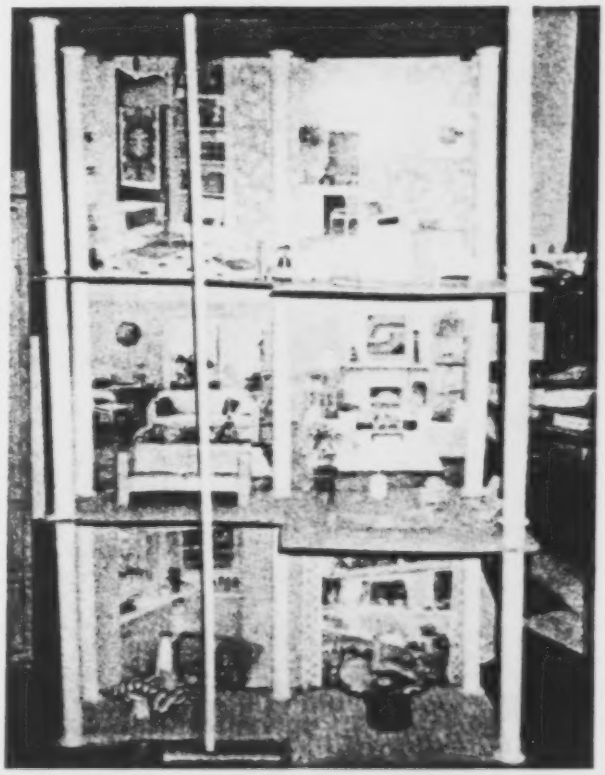
la pièce
le salon
la salle à manger
la salle de bain
la chambre
la chambre de bébé
la souris
les meubles
la toilette
la baignoire
la douche
le lit
le lit de bébé
la commode
l'armoire
la lampe
le tapis
le téléphone
le piano
le canapé
la radio
la chaise longue

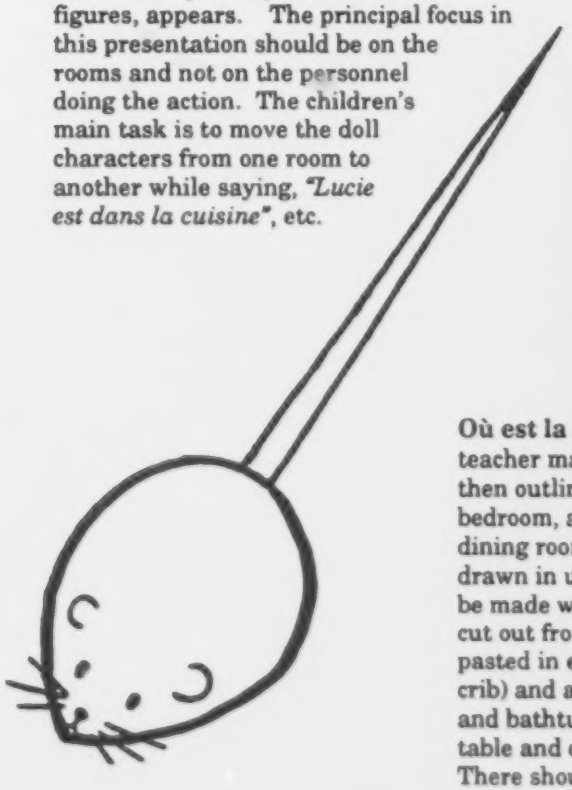
This Unit comprises the names of the rooms as well as the furniture contained in them.

PRESENTATION

Les Pièces: Children form a semi-circle around the large child-sized "Barbie" doll house, the same that was the house of *Grand-père* and *Grand'mère* during the December holidays. The teacher identifies the rooms in the house, beginning with the known *cuisine* and continuing with rooms that begin with the sound *"sal"*.

A doll family or any assortment of small figures, appears. The principal focus in this presentation should be on the rooms and not on the personnel doing the action. The children's main task is to move the doll characters from one room to another while saying, *"Lucie est dans la cuisine"*, etc.

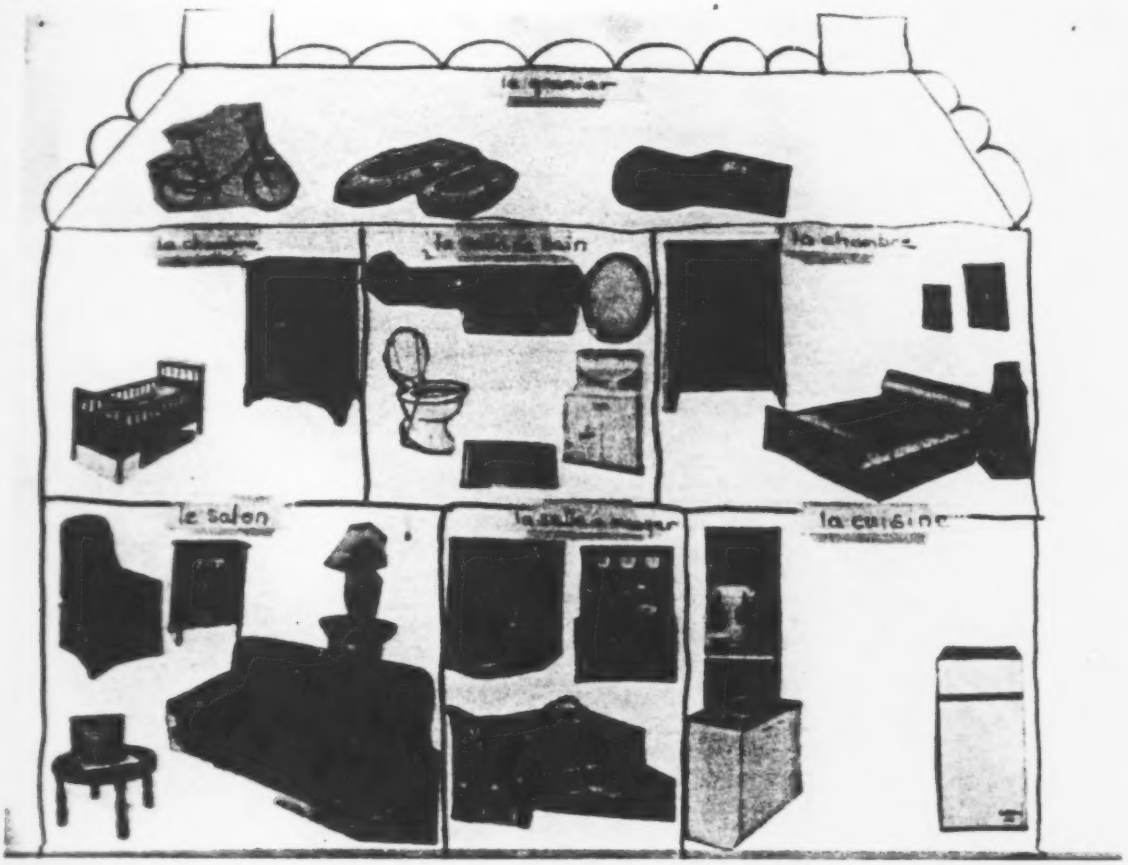




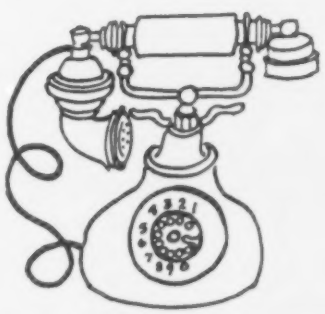
Où est la souris?: Using a large piece of plain oaktag, the teacher makes a roof (flat and tiled, with two chimneys) and then outlines the rooms in the inside of the house: a large bedroom, a small bedroom and bathroom upstairs, kitchen, dining room and living room downstairs. The attic can also be drawn in under the eaves. Demarcations between the rooms can be made with colored tape. Characteristic pieces of furniture, cut out from magazines, (French catalog[28] preferably) can be pasted in each room. For example, bedrooms can have beds (or a crib) and a bureau (*la commode*), the bathroom can have a toilet and bathtub, the kitchen a refrigerator, the dining room a large table and chairs, the living room a sofa, end table and lamp. There should be no ambiguity about which room is which.

[28] Available from Gessler Publishing Co. See Footnote 6.

The oaktag house is laid on the floor and a windup toy mouse, the kind that runs in a circle and stops, runs and stops, is placed just outside the lines. The teacher winds up the mouse and lets it go. Wherever it stops s(he) asks.*"Où est la souris?"* and the children must answer with the name of the room before the mouse starts to run again. I once saw a very enterprising French teacher try this with a real Gerbil inside a cage in which was constructed a primitive wooden house. The Gerbil sabotaged the lesson by being too scared to move, but I thought the idea was great and adapted it in a more manageable fashion.



Furniture is the main concern at this level, but the children should be introduced to an *armoire* and a *téléphone,* French-style. (French toystores have them, if not available here)



A *toilette* is also necessary information. Asking for a *salle de bain* in France may not be helpful in a crisis.

Plastic dollhouse furniture can be bought by the teacher or the children may bring in any of their own furniture they want to share. The advantage to the latter is that the children will have more variety to play with and learn—pianos, bathtubs, etc., and, more importantly, when they ultimately take it back home, they will continue to play with it in French, as this is what they are used to. An interesting facet of this whole unit is that the boys get to play with the dollhouse, too, and they seem to enjoy it.

GRAMMATICAL CONCEPTS

Prepositions: Location prepositions go along naturally with furniture, people and a dollhouse. The children become Interior Designers as they design and furnish each room. The trick is that they must say beforehand what they are going to do, as:

La radio est sur la table,

le lit est dans la chambre,

le lit de bébé est dans la chambre de bébé.

Adding the people, they can say:

le papa est sur le canapé, etc.

Some like to be creative, so:

le bébé is placed *dans la baignoire,*

la radio est dans le frigo and

le chien est sur la toilette!

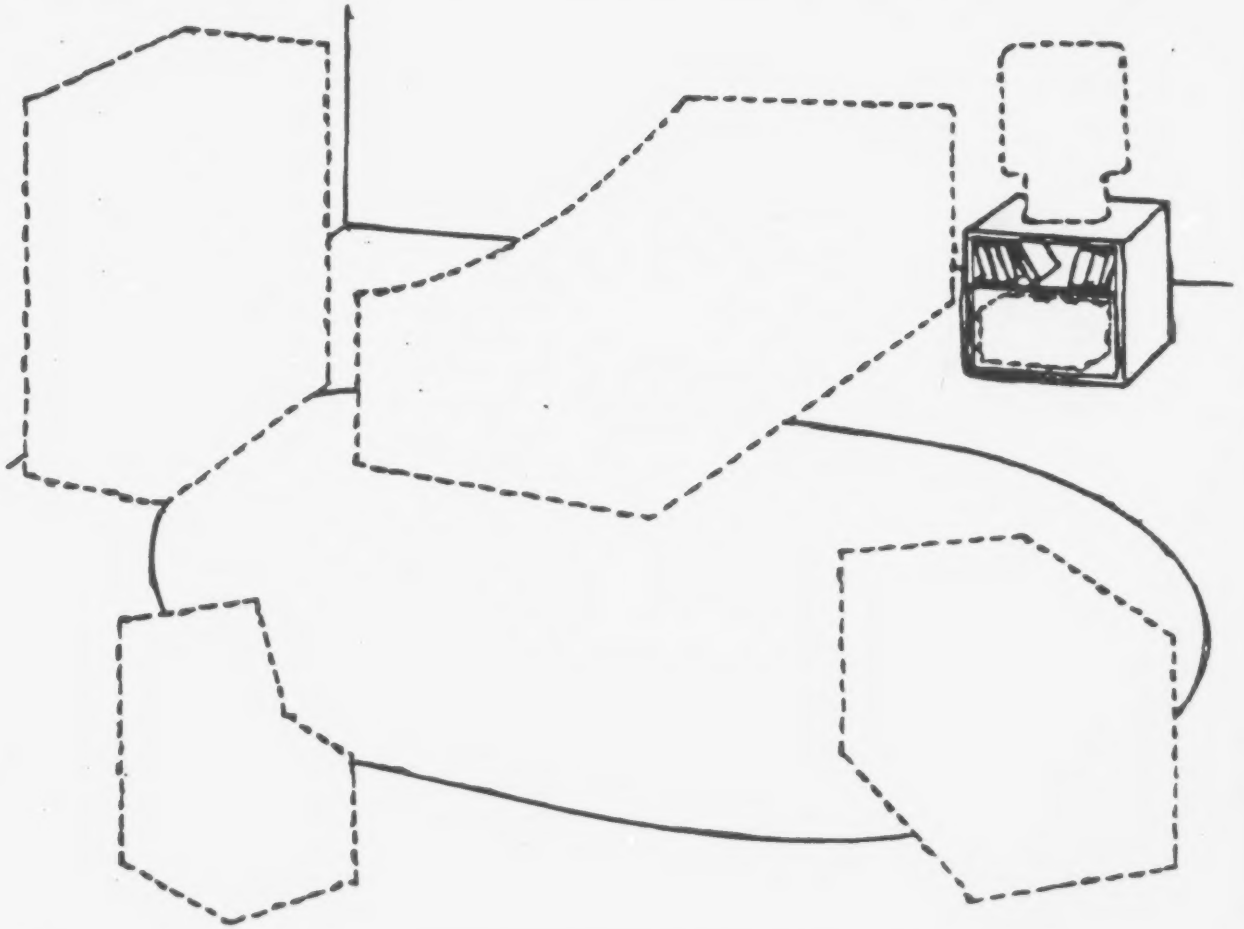
"Ma Chambre": The children are asked to draw their own bedrooms and to color and label the furniture (with help). Then they describe it for the class:

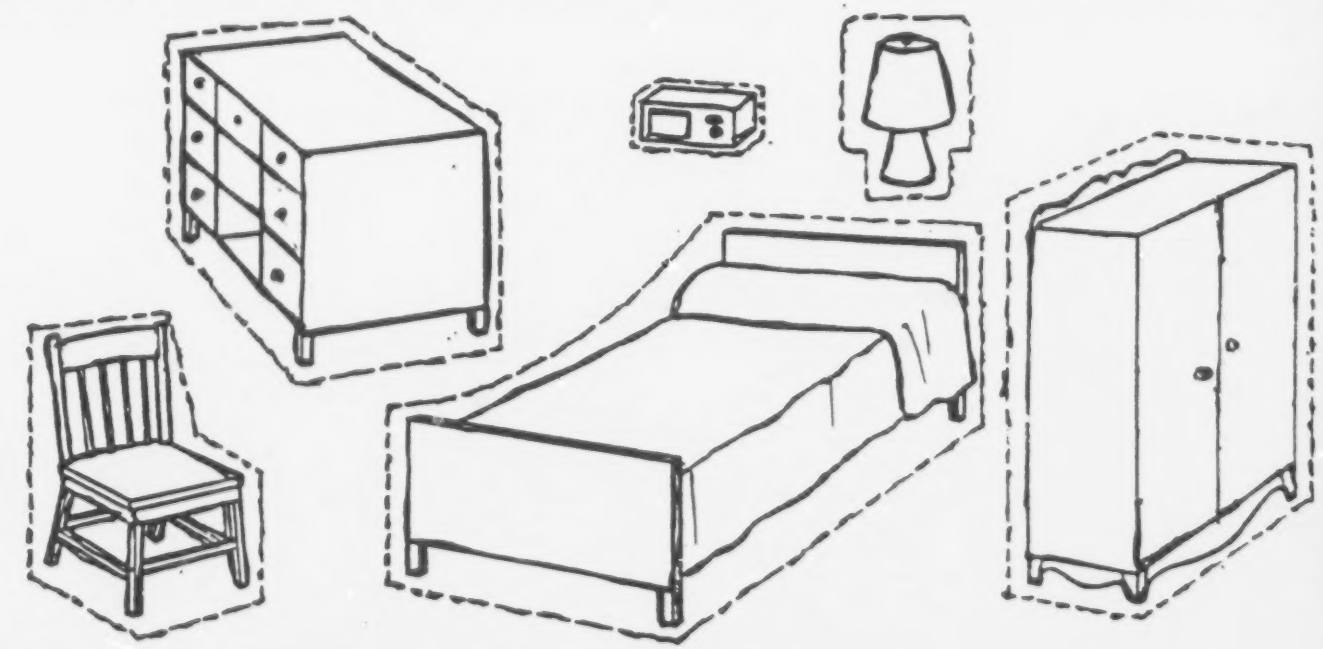
Ma Chambre

Le lit est sur le tapis. La lampe est sur la table. La poupée est sur la chaise. La robe est dans l'armoire.

DICTEE

Ma Chambre: The *dictée* is borrowed from the Activity Book for the **English Around the World** series of Scott Foresman, published in 1976 (See footnote 27). It is reprinted here with permission. The children are given scissors and glue as well as crayons. They are first directed to color each piece, then to *découpez* each piece, then to *collez* each piece in its outlined space.





Ma Chambre

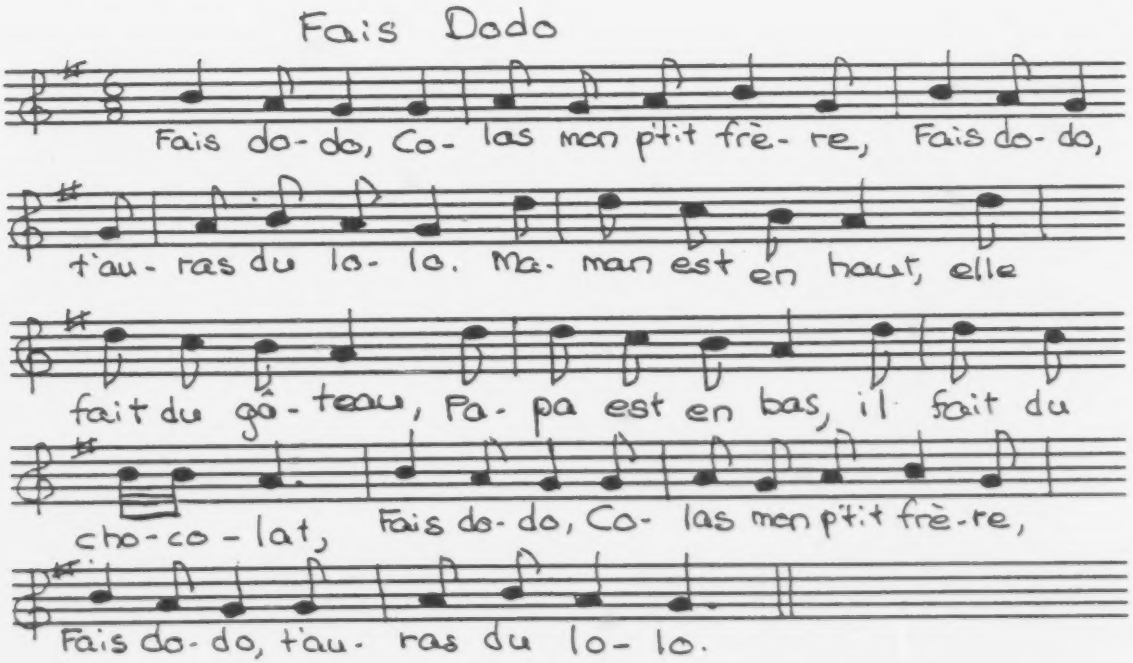
Je m'appelle _____

SONG

FAIS DODO

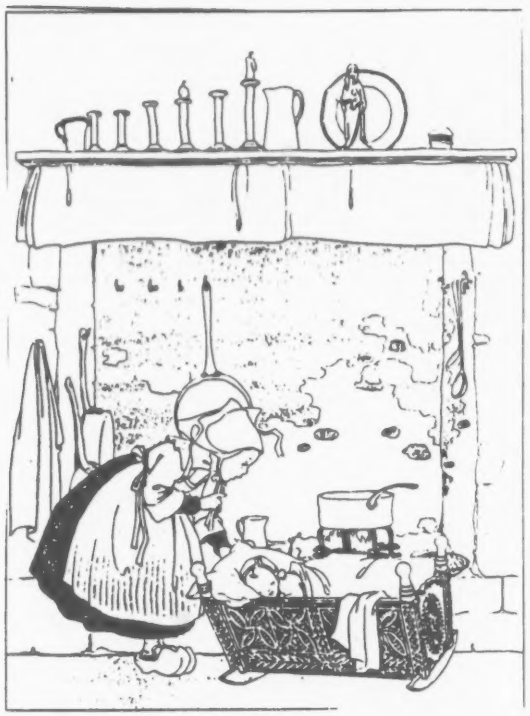
The song for this unit is this popular children's classic.

Children act out the song with the dollhouse dolls, pin paper figures on a wall poster of a furnished doll house or pantomime with each other. The illustration following the coloring page is by Maud and Miska Petersham from the book, Nursery Friends from France, cited in Footnote 4.

The coloring page is from Every Child's First French Color and Learn Book, also cited previously in Footnote 8.

Fais Dodo
Fais do-do, Co-las mon p'tit frè-re, Fais do-do,
t'au-ras du lo-lo. Ma-man est en haut, elle
fait du gâ-teau, Pa-pa est en bas, il fait du
cho-co-lat, Fais do-do, Co-las mon p'tit frè-re,
Fais do-do, t'au-ras du lo-lo.

Fais Dodo

Je m'appelle _____



BOOKS

Nathalie et sa Poupée, *par J. Meiser et E. Plocki, Série "Je Lis Tout Seul", 1ère étape.* O.C.D.L., 1974, 65 rue Claude-Bernard, Paris 5e. Easy-to-read primer about a child, her doll and her dollhouse.

Bonsoir, Lune, Brown, Margaret Wise. (See Chapter V, "BOOKS.") Beautifully illustrated story about a rabbit's gradual descent into sleep as he says goodnight to all the objects in his room.

NOTE: A Poster of the room and its objects from the centerfold illustration of the book can be purchased from:

Peaceable Kingdom Press
2954 Hillegass Avenue
Berkeley, CA 94705
(415) 548-2112

It provides a charming vehicle whereby children can identify the objects in a *chambre.*

Chapter XVII

LA NOURRITURE

Lexicon

le pain	*la tarte*	*combien*
le lait	*le fromage*	*le chocolat*
le beurre	*le chou*	*le saucisson*
le sucre	*les tomates*	*les petits pois*

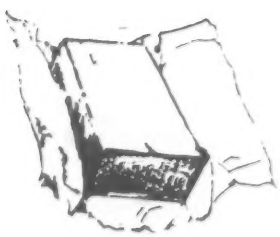
As everybody knows, good food is a vital part of French life and is therefore important in the lives of children. Food is a recurring theme that runs through the entire curriculum either as an activity or as part of a celebration. In general, young children do not have sophisticated palates which somewhat limits the scope of activities. Restaurant rituals, menus, ordering, etc., are more appropriate for later years.

Looking for ideas, however, I scoured the toy departments of ***Monoprix*** and ***Prisunic*** in Paris and found plastic replicas of foods that French children use to play *supermarché* . It was exciting for both the children and me to discover that the same food-word can mean different things in our two countries. For instance,

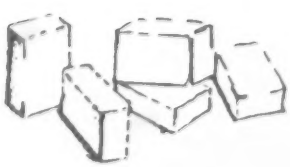
le pain is a long, unsliced loaf, not a short sliced one;

le lait comes in a bottle, not a carton;

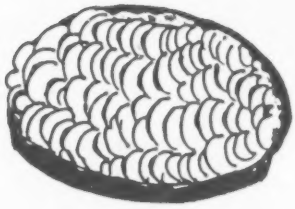
le beurre is cut in half-pounds, not quarter-pounds;



le sucre comes in small rectangles, not cubes;



la tarte is most often a fruit pie with no top crust;



le fromage comes in circles, rectangles or wedges, such as ***Brie***, but is not processed or sliced.

le gâteau is either round or comes from a mold. It may have a syrup on the top, but never the kind of sweet decorated icing that Americans know.

My collection also includes a *saucisson* and a *petit pois* with the pod opened just enough to see the small peas inside. *Papeteries* in department stores have small boxes of plastic *francs* for sale or the real ones can be used. For some reason, the latter impresses the children a lot more.

ACTIVITIES

Marché: Exactly as its name implies, this activity entails setting up a counter with the foods spread out on it. The *marchand/e* wears a long white apron, the *client/e* wears a *foulard* or a *beret* and carries a string bag. The dialogue is straightforward.

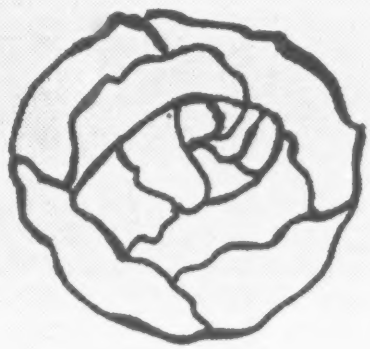
The *client/e* approaches and greets the storekeeper, (*bonjour, Monsieur/Madame)*, asks for what s(he) wants on the counter (*le ____, s'il vous plaît)*, asks *"Combien?"*, is told the price in *francs*, pays

for it from a small purse of *francs,* says "*Au revoir,*" and departs.

This scenario is acted and reenacted until the children are ready for the following skit, adapted also from ***Mon Livre,*** Gessler Publishing Co., NYC.:

PLAY

AU MARCHE



Personnages:

La cliente

Le marchand

(3 coups)

La cliente: Bonjour, Monsieur.

Le marchand: Bonjour, Madame. Que voulez-vous?

La cliente: Je ne sais pas.

Le marchand (gesturing): *le lait? le coca? le fromage? les tomates? etc.*

La cliente: Je veux le chou.

Le marchand: Le chou?

La cliente: Oui, le chou.

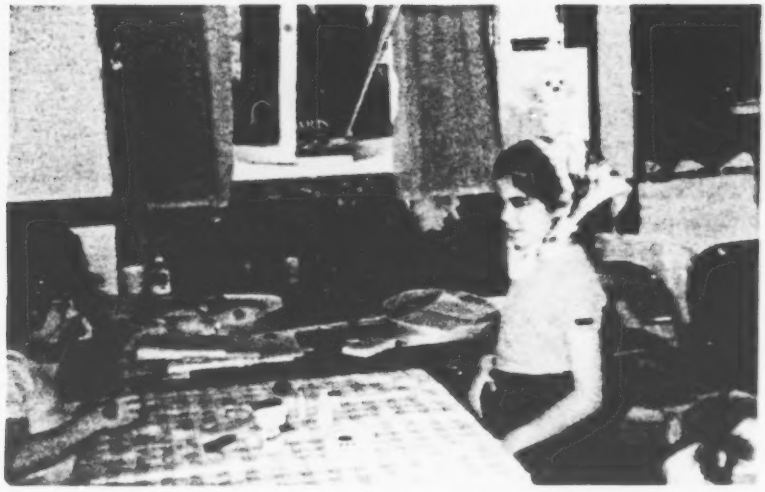
Le marchand: C'est tout?

La cliente: Oui, c'est tout.

Le marchand (shrugs shoulders, hands her *le chou*): *Voici le chou.*

La cliente: Merci, Monsieur. Au 'voir.

Le marchand: Au 'voir, Madame. (turns to audience) *C'est fou!*



ACTIVITIES

Le Goûter: Children in France have a snack (*goûter*) everyday after school. Instead of peanut butter and jelly on saltines or bread, French children have chocolate on thick pieces of bread. The chocolate is either in the form of solid pieces from a candy bar or in the form of a commercially-made spread. ***Nutella*** is the brand name for the spreadable chocolate available here. It is not nearly as sweet as American chocolate and contains iron and vitamins. A special day can be selected (the teacher's birthday?) when s(he) will bring in long *baguettes* and a mammoth jar of ***Nutella*** and each class may sample a *goûter*. It gets a very high rating in French class "parties".

Le requin:[29] The *tapis* becomes a *bateau* again as the teacher summons everyone inside, taking along cardboard pictures of basic foods for *quelque chose à manger pendant le voyage*. All is rolling along satisfactorily when suddenly the teacher shouts,

"Mon Dieu, le requin, le REQUIN! Il va nous manger! Donne-lui quelque chose à manger!"

29 From: **A Taste for Language**, Ervin, Mary Jo. Melting Pot Press, P.O. Box 2005, Howell, Michigan 48844. Originally presented in Spanish.

The children take turns naming the food and then throwing it overboard so the *requin* won't come after them.

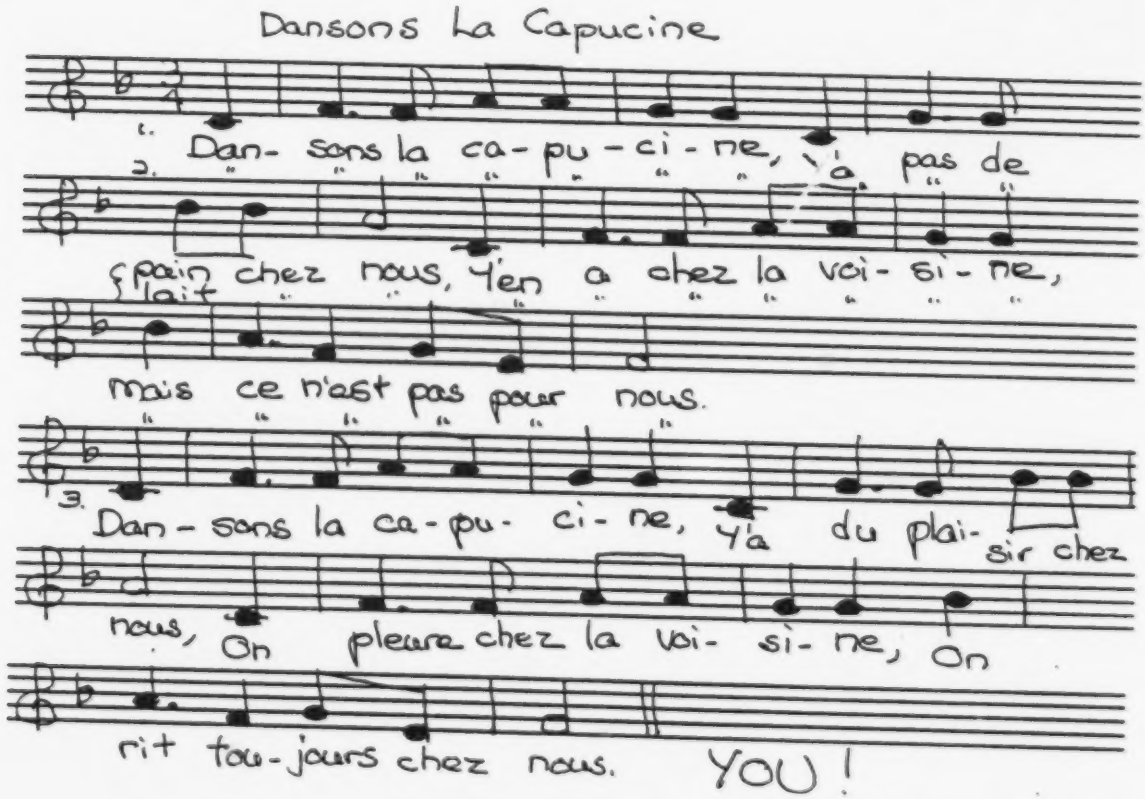
NOTE: I once watched French and French African children play a chasing game they called ***"REQUIN"*** for an hour in a swimming pool in Dakar. This activity reminds me very much of that delightful hour.

SONGS

SAVEZ-VOUS PLANTER LES CHOUX? (See Chapter III)

DANSONS LA CAPUCINE

Circle song about two families—one family has not much to eat but lots of fun and the other has plenty to eat and no fun at all.


Dansons La Capucine
1. Dan- sons la ca- pu - ci - ne, y'a pas de
2. pain chez nous, y'en a chez la voi- si - ne,
lait
mais ce n'est pas pour nous.
3. Dan - sons la ca - pu - ci - ne, y'a du plai- sir chez
nous, On pleure chez la voi- si- ne, On
rit tou-jours chez nous. YOU!

The children make two circles, representing each family, one inside the other. They walk in opposite directions while chanting the song. At the words, *"y'en a chez la voisine"*, someone in the 2nd circle will hold up the bread and then the milk at the appropriate verses. At the words ***"YOU"***, both circles squat down and jump up. During the last verse, one circle pretends to cry and the other one laughs.

NOTE: This song was demonstrated to me by a Monégasque friend with her own child. I have since heard it with a faster tempo, but I still prefer her version.

BOOKS

Emilie et les Lunettes de Nicolas, *par De Fressense, Domitille.* Editions G.F., 1980, 8 rue Garancière, 75006 Paris. ***Nicolas*** appears wearing glasses for the first time and provokes no small amount of envy among ***Emilie*** and her friends. After some pain, it resolves itself and everyone ends up happily eating their *goûter*.

Bon Appétit. *Images de Maryse Gratiola. Série Imagier, Albums de Père Castor.* Flammerion, 1975, Paris VIe. Excellent picture dictionary of foods which interest children. Pictures have almost photographic realism, in color, with labels.

Quel Bon Repas, Watanabe, Shigeo. Editions du Sorbier, 1980, 51 rue Barrault, 75013 Paris. The same little bear who tried to dress himself and put everything on wrong, now tries to eat by himself and meets with the same kind of failures. He finally gets it right, however. Very amusing for children, told in simple language with excellent illustrations.

Chapter XVIII

LE TEMPS

Lexicon

Il pleut	*Il fait beau*	*Il fait chaud*
Il neige	*la grenouille*	*quel temps fait-il?*
Il fait du soleil	*Il fait mauvais*	*parce que*
Il fait du vent	*Il fait froid*	

il pleut

The weather, of course, is not limited to one time-period, but is an ongoing topic, useful as a general question during the warmup period. When the teacher asks,

"Quel temps fait-il aujourd'hui?",

the children should give a factual answer, according to the actual weather of the day.

PRESENTATION

Il pleut: Students in Professor John Rassias' language classes at Dartmouth wear raincoats to class because they never know to what lengths he will go to convey meanings of vocabulary or expressions. The following "stratagem" is in tribute to him:

A plant sprayer is filled with water. When *"Quel temps fait-il?"* is asked and it's a rainy day outside, the plant sprayer is fired into the air over each child's head and when the fine spray descends, the child answers *"Il pleut"*.

NOTE: Little children, like ducklings, take to water. On rainy days, there is such an air of expectancy I wouldn't dare leave out this favorite of all exercises.

Il neige: On snowy days, each child is given a piece of light-weight box fill and then permitted to stand up on their chairs close to the table. In unison, they ask, *"Quel temps fait-il?"*, then answer, *"Il neige"* and let their pieces of styrofoam come floating down, creating a true *tempête*.

Il fait du soleil: On very bright days, the children can come up to the window, one by one, squint up at the sun and say, *"Il fait du soleil."*

Il fait du vent: Pieces of paper placed on the window sill on a windy day will fly either across the room or out the window when the window is opened for even a second. Little girls' long hair will also respond dramatically.

Il fait chaud: This expression is very effectively taught on warm days when the children come in overheated and hot. The teacher stands over each one and asks *"Quel temps fait-il?"* When the child answers, *"Il fait chaud,"* s(he) fans them vigorously with a large fan.

COMPTINE

IL PLEUT, IL MOUILLE (see Dick Bruna illustrated *comptine*, page 184.)

Il mouille is easily demonstrated by squirting water on a hand, rubbing it and saying, *"il mouille!"*. (The hero of this *comptine, la grenouille*, is a favorite animal in France. A replica in some form should be passed around so that each child can hold it and say its name.)

The children can learn the *comptine* by looking at the Dick Bruna pictorial version. To reinforce *la grenouille*, the older ones can color the *grenouille* picture according to its directions (from an Avignon Summer Theatre program), and write the *comptine* underneath or on the back.

ACTIVITY

Pierre et le Temps: See activity page taken from **English Around the World Activities Book.** (Footnote [27]) The children color the boy (***"Pierre"***), the weather pictures and facial expressions, then cut out the weather strips and face strips. They cut out the insides of the boxes on the boy's face and chest and insert the strips in the appropriate boxes. By manipulating the strips they can make sentences such as the following:

***Pierre** est heureux parce qu'il fait beau / du soleil.*

***Pierre** est triste parce qu'il fait mauvais.*

***Pierre** est faché parce qu'il pleut.*

Learning to generate subordinate clauses with *parce que* when ***Pierre*** is the subject leads them easily into formulating the same expressions about themselves, as:

Je suis heureuse parce qu'il neige,

Je suis triste parce qu'il pleut or

Je suis heureux parce que c'est mon anniversaire

Je suis heureuse parce que Grand'mère arrive, etc.

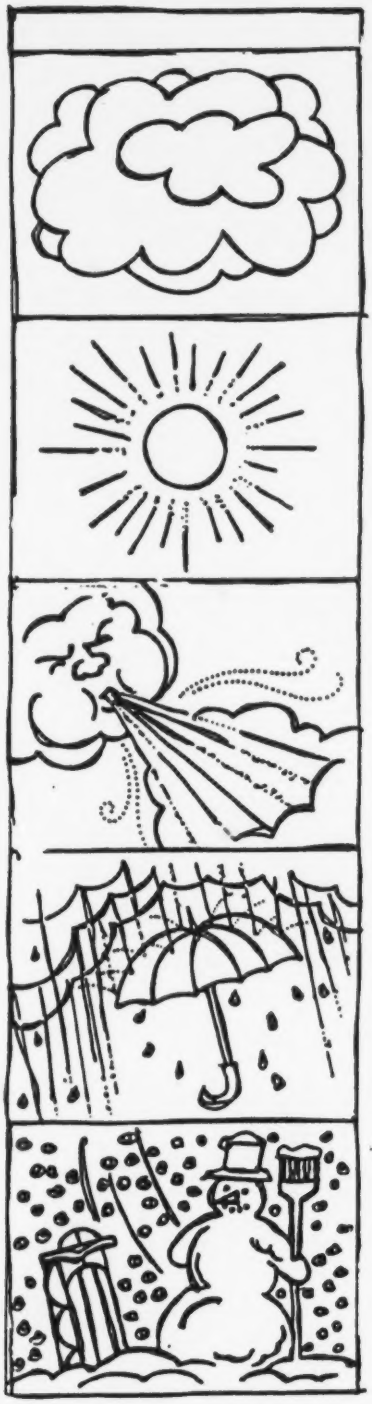
J'ai froid, J'ai chaud. Pages to color and laminate for bulletin board use or to replicate for the children to color. Taken from a Canadian coloring book: ***Du début à la Fin et J'en Passe***, *Rue Sésame Cahier à colorier. Version française: France Brodeur. Nycole Messier & Associés, 1976.*

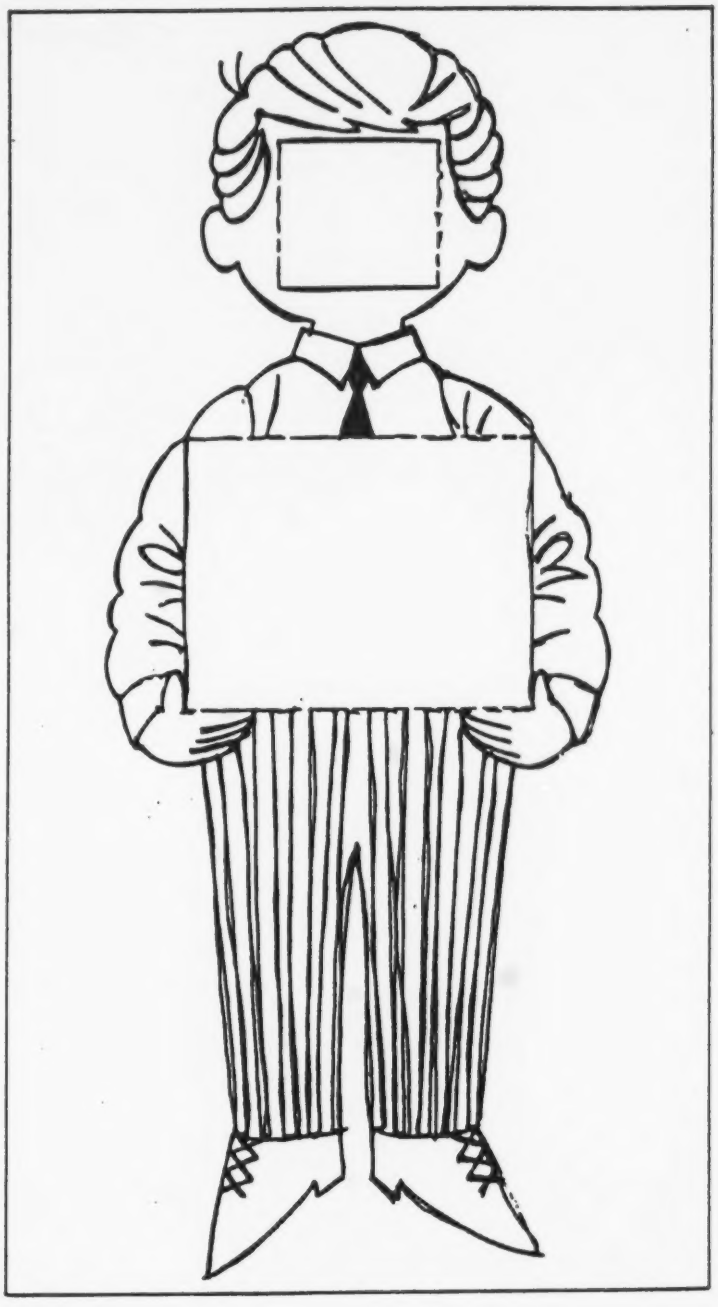
GAME

Météore:[30] The children are divided into two teams, then situated on either side of a door embrasure. The teacher and the child stand outside of the door, concealed from view, while the teacher throws an object up in the air and then down to the waiting child on the other side. Whichever team identifies it first gets a point. The objects can be appropriate, as a star, or funny, as a plastic cow or pig, a shoe, boot or hat, a cardboard house, piece of fruit, etc.

30 From: ***Jeux Collectifs pour Petits***. *Texte d'Edouard Limbos, Série 107. Editions Fleurus, 1979, 31 rue de Fleurus, Paris VIe.*

Pierre et le Temps*





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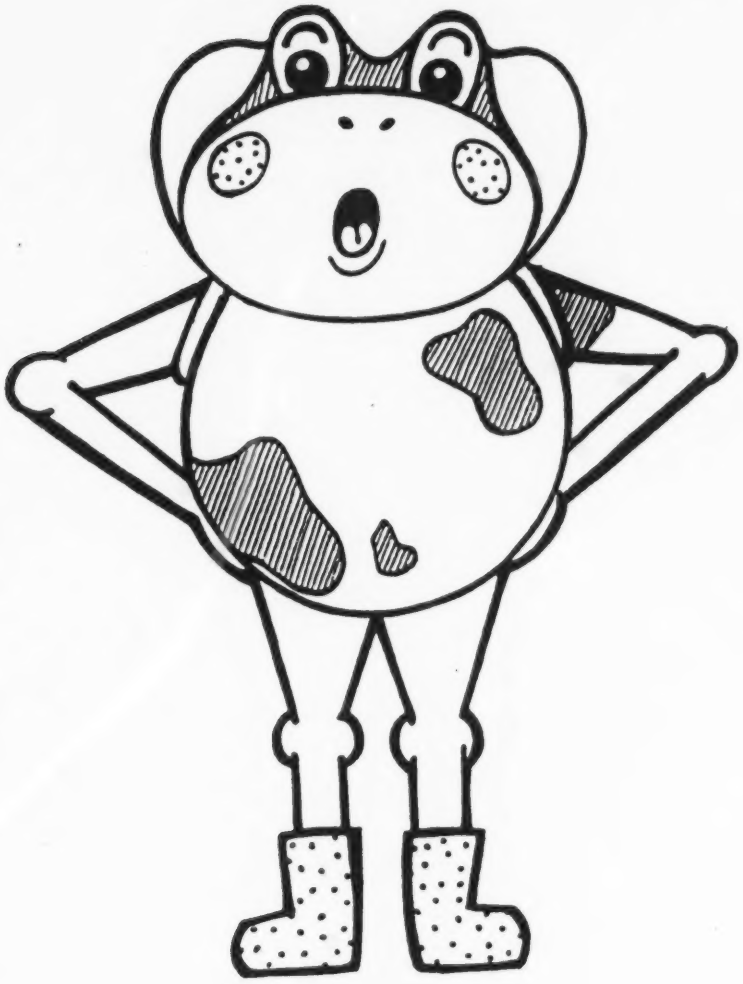
* Reprinted with permission

La Grenouille



à colorier

vert orange gris

Je m'appelle _____

FROID

CHAUD

Chapter XIX

LES JOURS DE LA SEMAINE

Lexicon

lundi	*vendredi*	*la semaine*
mardi	*samedi*	*hier*
mercredi	*dimanche*	*demain*
jeudi	*anniversaire*	*le calendrier*

JUIN

lundi	mardi	mercredi	jeudi	vendredi	samedi	dimanche
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Days of the week are a natural outgrowth of talking about the date, the weather, etc. The teacher should probably make his/her own calendar to assure that the week starts with Monday as in European calendars and not Sunday. Days and months can then be written in French. It should be large enough so that the children can read it with ease when it is held up. Even Kindergarteners like to say:

"C'est lundi le six avril", for example.

Days of the week can be memorized and chanted, with ease.

COMPTINE

BONJOUR LUNDI

Bonjour lundi
(looks at next speaker)

Comment ça va, mardi?
(looks at next speaker)

Très bien, mercredi
(looks at next speaker)

Dites à jeudi

De venir vendredi
(makes come hither hand gestures)

Jouer samedi
(wags head happily from side to side)

Chez Monsieur Dimanche
(points to person figure on wall)

The children like to stand and hold days of the week cards as they are reciting this *comptine*.[31]

31 This traditional *comptine* and its gestures were introduced to me by my colleague, Kathleen Hayser, Hillside School, Montclair, N.J.

COROLLARY ACTIVITIES

Les Mois: Month-names are introduced at the beginning of every month so that the children can henceforth use and recognize them. In June, their retention is tested by asking them to stand up as they hear their birthday month:

Si ton anniversaire est en janvier, lève-toi, etc.

By *décembre*, everyone should be standing. To get them back down again, the process is reversed:

Si ton anniversaire est en décembre, assieds-toi, etc.

Reciting the months in sequence is an exercise to be left for future years.

Le Système Solaire: By 7 years old, children have been introduced to the solar system, either through school or TV. By showing them that "*lundi*" probably comes from "*la lune*", the children can continue to discover the correspondence between the names of the other days and the names of the planets:

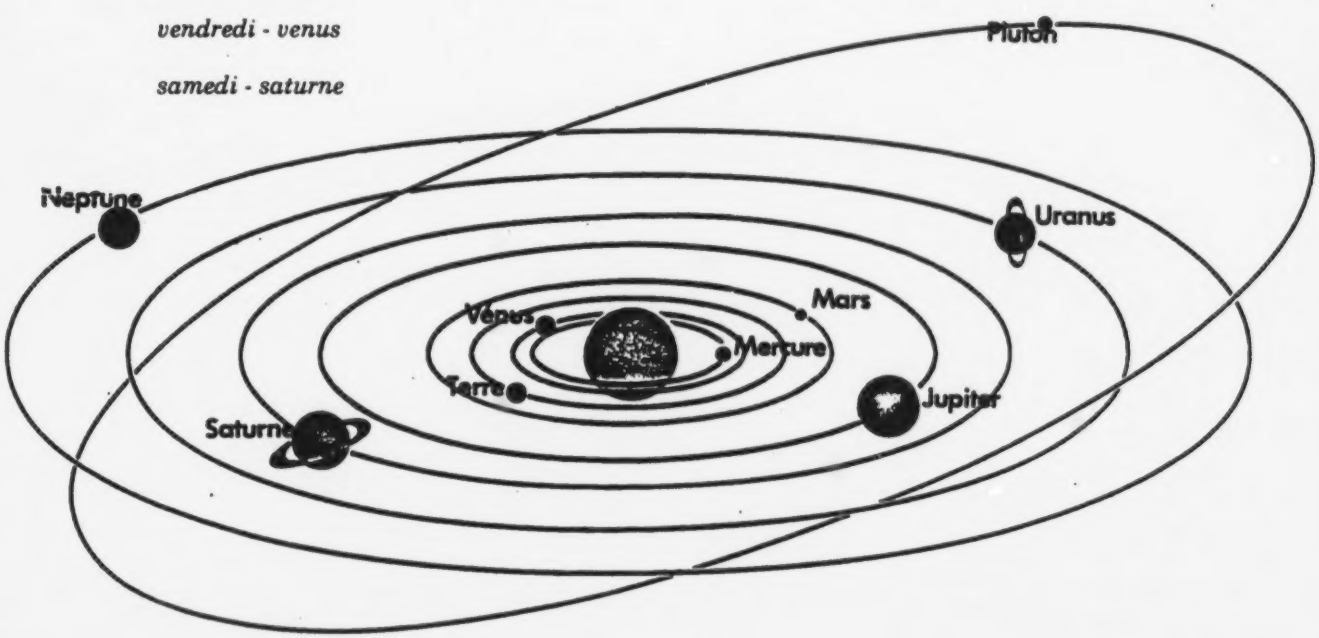
mardi - mars

mercredi - mercure

jeudi - jupiter

vendredi - venus

samedi - saturne



Bon Anniversaire: The beginning of the month is also the time to talk about and mark on the *calendrier* whatever special days, holidays or *fêtes* and especially *anniversaires* that might be coming. The child's name is written on his/her special day so it can be duly celebrated.

NOTE: We sing *"Bon anniversaire"* to the tune of "Happy Birthday", but I have no documentation to support that. The traditional French birthday song is too complex for children at this level.

J'ai quatre ans aujourd'hui: Coloring page to laminate for bulletin board or replicate for children to color. Taken from a charming coloring book found in Port-au-Prince, Haiti, entitled: ***Ma Fête. Album à Colorier,*** Imprimerie Henri Deschamps.

BOOKS

L'Anniversaire de Delphine, *dessins de Colette Cotte*. Hatier, 1978, Paris. Another in the ***Delphine*** series describing the milestone of a fifth birthday in France. ***Delphine*** seems to organize the whole day herself which appeals to the autonomous 5-year-old.

L'Anniversaire de Spot, Hill, Eric. Nathan, 1983, Paris. **Spot** has a birthday party and all his guests hide in various places which he gradually discovers. Pop-up book allows children (or teacher) to lift up elements of furniture and find the hiding guest.

Emilie et la Fête de Sidonie, De Pressense, Domitille. EDITIONS G.P., 1981, 8, rue Garancière, Paris. ***Emilie*** goes to ***Sidonie's*** birthday party full of excitement, but then falls apart when she realizes that none of the presents, candles, special day is for her. ***Sidonie*** herself reminds her that her turn will come.

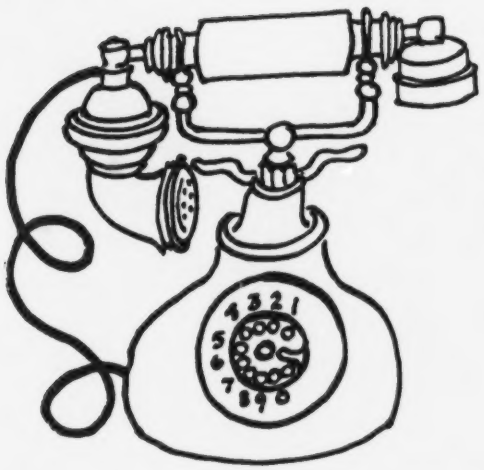
J'ai quatre ans aujourd'hui

Chapter XX

LE TELEPHONE

Lexicon

'allô	*le chat*	*qu'est-ce que c'est*
le chien	*pourquoi*	



Reference has been made in Chapter III to "telephone skits". I strongly recommend some kind of telephone as part of basic FLES equipment even if it's only the toilet paper-roll variety. AT & T's "Teletrainer" was inadvertently left in my school and I've taken full advantage of them ever since. These are real telephones with real rings and a voice expander. Every nuance of the voice comes through with great clarity so it affords an excellent device for checking pronunciation. Although only two people have the stage at a time, the equipment is fascinating enough to hold everyone else's attention until their turn comes.

SKIT

A favorite skit is one adapted from ***Mon Livre*** (Gessler Publishing Co., 1960). This is a play about two teenagers who are talking on the telephone when *Papa* is waiting to make a business call. Children with teenage siblings are all too familiar with this scenario and they relish playacting it.

AU TELEPHONE

Personnages:

Teenager 1

Teenager 2

Papa

le chien

le chat

Mise en scène: The teenagers are seated at opposite sides of the "stage" (the rug, *Paris* area). A table next to each chair holds a telephone. Beside each table another child is crouched down. The child on one side holds a stuffed dog and the child on the other side holds a stuffed cat. The scene, of course, takes place in *Paris*. Names of the *teenager personnages* are the real names of the actor and actress.

(3 coups)

David (dialing): *Paris-un-deux-trois-quatre*

Colette: Allô, allô...

David: Bonjour, Colette. Ici David.

Colette: Bonjour, David.

David: Colette?

Colette: Oui?

David: Ecoute!

Le chien: Ouaou...ouaou!

Colette: Qu'est-ce que c'est?

David: C'est le chien!

Colette: Hi, hi, hi. (Elle rit). David?

David: Oui?

Colette: Ecoute!

Le chat: Miaou...miaou!

David: Qu'est-ce que c'est?

Colette: C'est le chat!

David: (Il rit) Hi, hi, hi....

Le papa de David: David...DAVID!

Colette: Qu'est-ce que c'est? (avec peur)

David: Papa est faché!

Colette: Oh, là là ! Au `voir, David! (elle raccroche le téléphone avec force)

NOTE: This skit is particularly valuable because it automatically includes the cultural differences of phone etiquette. French people say *"Allô"* only when answering the telephone.

COMPTINE

ALLO, ALLO, MONSIEUR[32]

The following *comptine* is actually a telephone conversation, but is chanted by children playing ball. Each time the word *Monsieur* is pronounced and on each *ACHOUM,* the ball is bounced to another player. The word *Monsieur* is pronounced with the stress on the first syllable to coincide with the bouncing of the ball.

Allô, allô, MONsieur,

Sortez-vous ce soir, MONsieur,

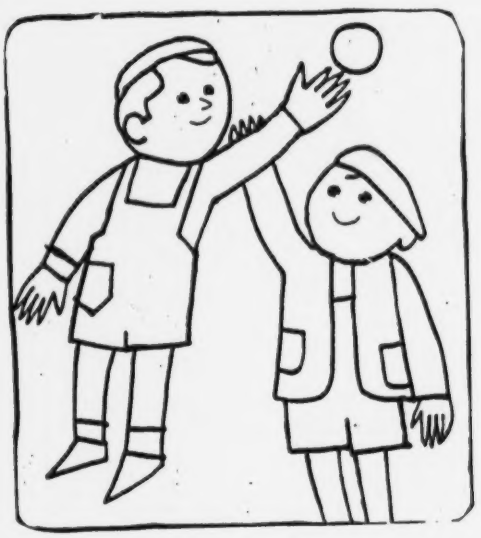
Non, non, MONsieur,

Pourquoi pas, MONsieur,

Parce que j'ai le rhume, MONsieur,

Toussez donc pour voir, MONsieur,

ACHOUM! ACHOUM! ACHOUM!



NOTE: Other telephone skits are included in Chapter III.

[32] From: **Chidren's Game Songs of French Canada.** Folkways Records. Album No. FC 7214 (FP 714)

Chapter XXI

LES FETES

Lexicon

The lexicon for each *fête* is taught in conjunction with its celebration

Holidays are very important in any child's life, regardless of nationality. In French class, we celebrate the French ones and recognize the American ones for their usefulness in expanding the vocabulary. For example, Thanksgiving gives us a reason to teach or reteach *le dindon* or *l'Indien(ne)*. On Columbus day we can learn *espagnol, les bateaux, Amérique, Christophe Colombe.* On Hallowe'en, we cut out *la citrouille* and use it as a vehicle for introducing parts of the face. The first French holiday we celebrate in the Fall is:

LE JOUR DE LA SAINTE CATHERINE, November 25

Largely a Parisian holiday, this is the day when all unmarried girls/women, 25 years old, make fancy hats and go to various receptions and dances held for them on that day. The theory is that Saint Catherine bestows her graces on these young girls in order that they may find a husband in the coming year. For the young children in my French classes, it's a day to make a hat and have a party. The boys enjoy it as much as the girls. I turn them loose with all kinds of craft materials, including feathers, buttons, magazine pictures and stickers and let them enjoy themselves. When the hat is finished, they can describe ***Mon Chapeau*** to their classmates:

Mon chapeau est bleu, jaune et orange avec la plume rouge. C'est beau!

Mon chapeau est blanc avec la pomme, l'orange et la carotte. C'est bizarre!

Ste. Catherine is also the patron saint of lace-makers. So we play what appears to be the French version of "Drop the Handkerchief". This facet of Saint Catherine's day, as well as the game-song, ***"J'ai Perdu Mon Mouchoir"***, which follows, came to me by way of **Mme. Marty Turlin**, the *Maman* of one of my ***"Catherines"***.

The children sit in a circle, eyes facing the inside of the circle. A ***"Catherine"*** starts the game by walking around the outside of the circle while all the children are chanting ***"J'ai perdu mon mouchoir"***, etc. She drops a lace handkerchief behind the back of one child and taps him/her gently on the head. The child immediately gets up and chases *Catherine* around the circle, trying to tap her before she can usurp the empty space. If s(he) manages, *Catherine* is "It" again. If not, the pursuer is "It" and the game continues.

THANKSGIVING, of course, is not a French celebration, but we pay our respects to it by setting up a table with replicas of a turkey, bread, butter, milk and coca cola *(le coca)*, peas, etc. The children learn to say ***"Passez-moi le dindon, etc., s'il vous plaît"*** to each other and the object is passed. Their *devoir* is to say it at their own Thanksgiving table on that holiday and to report back the variety of responses they elicit.

NOËL

Noël is a major holiday in France, a Catholic country, but in American public schools, equal energy is given to non-Christian religions. The children are taught ***"Joyeux Hannukah"*** as well as ***"Joyeux Noël "***and the dates of *Hannukah* as well as *Noël* appear on the French calendar.

ACTIVITIES

PAPA NOËL comes to life as a new head on the life-size figure hanging on the wall or as one of the full-size Santa Clauses available during the Christmas season. Children can review parts of the body, adding *la barbe, la moustache* and *les sourcils* along with pertinent clothing, *les bottes* and *la ceinture.*

Le Sapin de Noël: A miniature Xmas tree with an abbreviated string of twinkling lights becomes very dramatic when the schoolroom is darkened unexpectedly. As the lights flash on and off in the darkness, illuminating the children's faces as well as the tree, they respond in quiet voices with the name of one color they are able to glimpse.

A follow-up exercise is to cut out a green felt *sapin de Noël* and affix it to the flannel board. Round *boules* of assorted colors are spread out on a surface and the children decorate the *sapin* with them. As they press it on the tree, they must say: *la boule rose, la boule jaune,* etc. or *Voici la boule rose / voici la boule jaune,* etc.

DICTEE

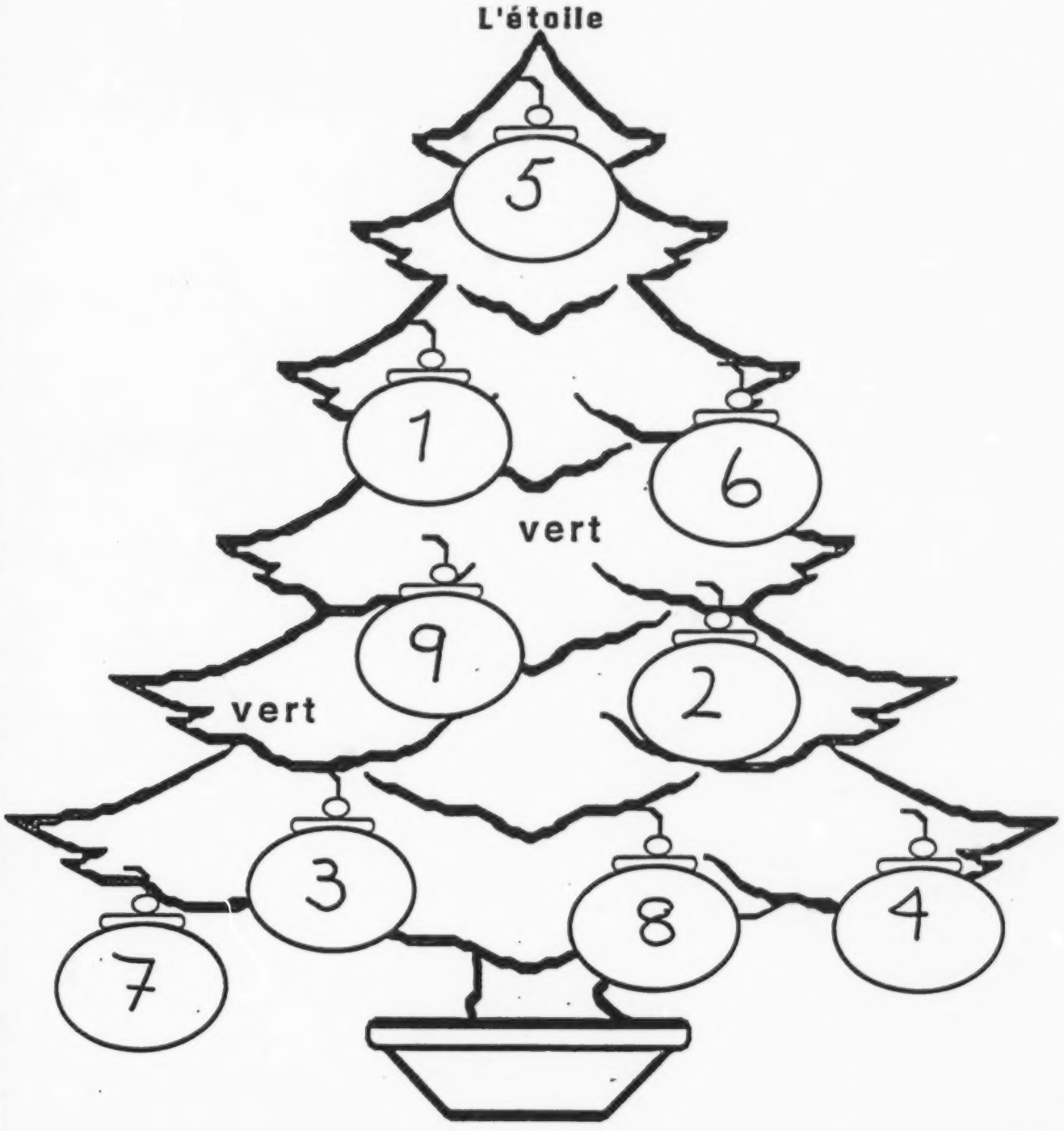
Le Sapin de Noël: The final *dictée* is a picture of *le sapin* decorated with numbered *boules.* The teacher dictates the colors of each *boule* (ex. *Boule numéro trois est jaune*) as well as *le sapin, le tronc* and *le seau.*

Those who are comfortable reading the colors may use it as a reading exercise rather than a *dictée.*

Père Noël et les Jouets: This *dictée* and resulting board game are fully described and presented in Chapter V, *Les Jouets.*.

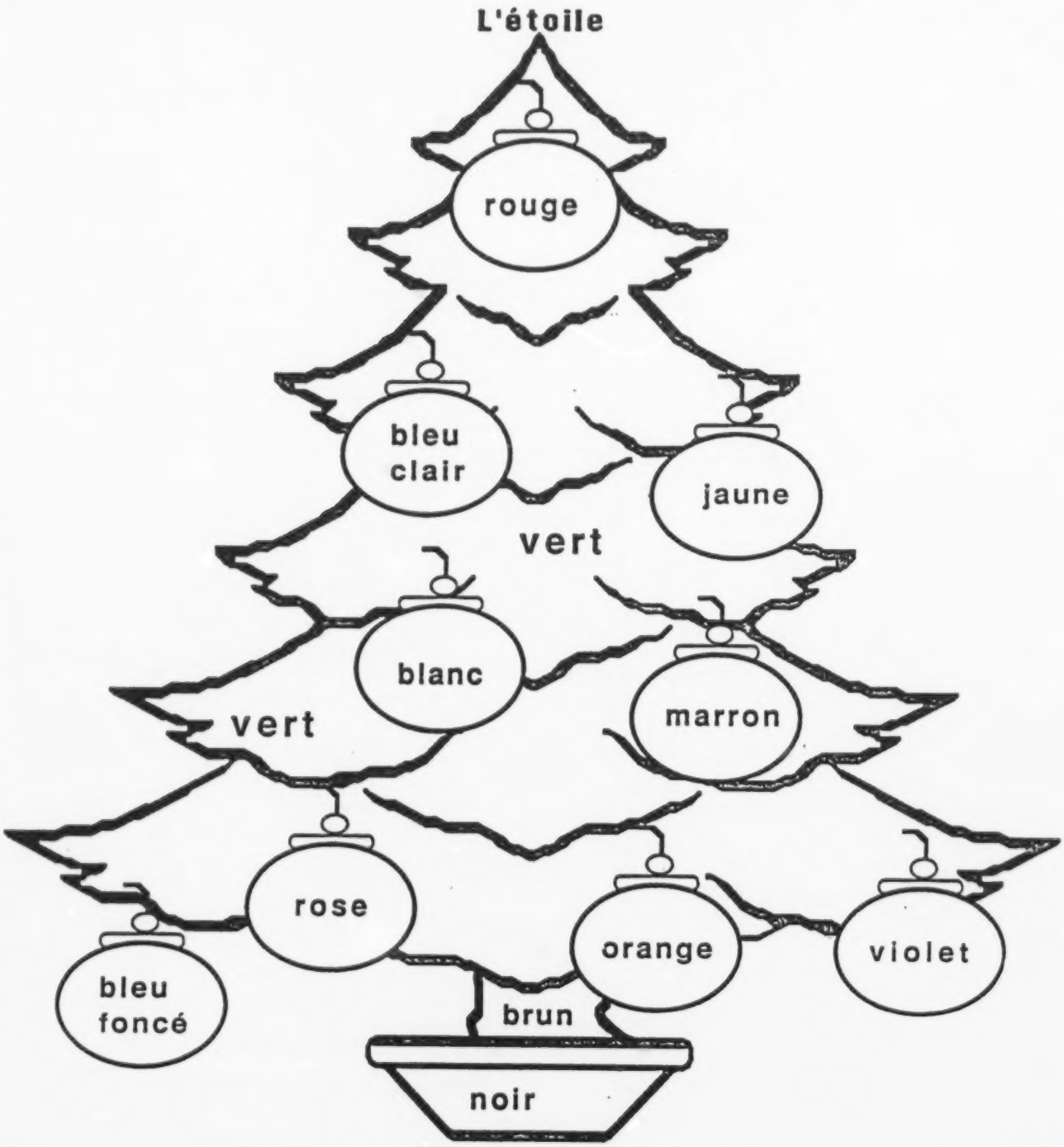
Je m'appelle _____

Le Sapin de Noël



Je m'appelle _____

Le Sapin de Noël



SONGS

Finding non-religious songs that originate from a Catholic country for a major Christian holiday is a challenge.

TINTEZ CLOCHES

This lively song is sung to the tune of **"Jingle Bells"** and the words are useful vocabulary additions. ***"Vive le Vent"***, to the same tune, is more authentic, but the words are not so relevant for small children.

Tintez cloches, tintez cloches

Tintez dans la nuit

Père Noël et ses grands daims

Arrivent tout de suite — ite,

Tintez cloches, tintez cloches

Tintez dans la nuit

Père Noël et ses grands daims

Arrivent tout de suite.

The cards of package decoration bells sold around Christmastime make wonderful *cloches* for one or two children to shake while the rest are singing. A small *Père Noël* and a small reindeer can be held up by two more children as those words are sung and the two can come together on the phrase *"arrivent tout de suite"*.

Catherine Jolivet-Johnson, Owner of FRENCH FOR FUN[33], has also found a good solution to the Christmas dilemma and includes it in her repertoire of children's songs. It originates in Belgium and is sung to the tune of ***"La Mère Michel"*** .

CHANSON POUR LA ST. NICOLAS LE 6 DECEMBRE

O grand Saint Nicolas, patron des écoliers,

Apportez-moi des pommes dans mes petits souliers.

Je serai toujours sage, comme un petit mouton.

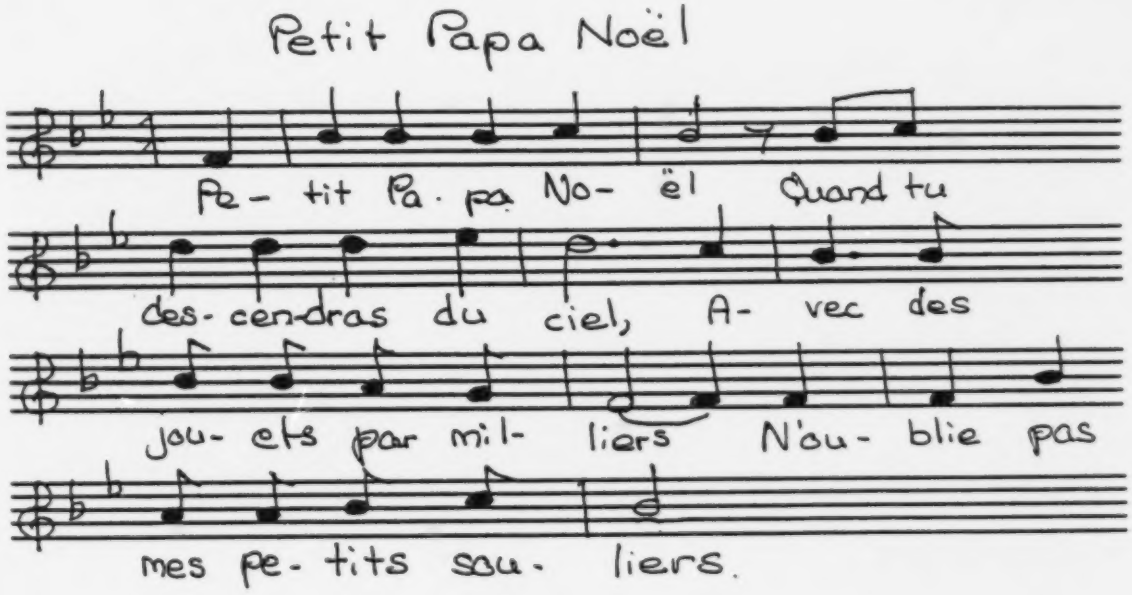
Je dirai mes prières pour avoir des bonbons.

Venez, venez St. Nicolas

Venez, venez St. Nicolas

Venez, venez St. Nicolas tralalalala....

33 FRENCH FOR FUN, 4965 Hames Drive, Concord, CA 94521

PETIT PAPA NOËL, popularized by Tino Rossi, is sung by French children during the holidays:

Petit Papa Noël
Pe- tit Pa. pa No- ël Quand tu
des- cen-dras du ciel, A- vec des
jou- ets par mil- liers N'ou- blie pas
mes pe- tits sou- liers.

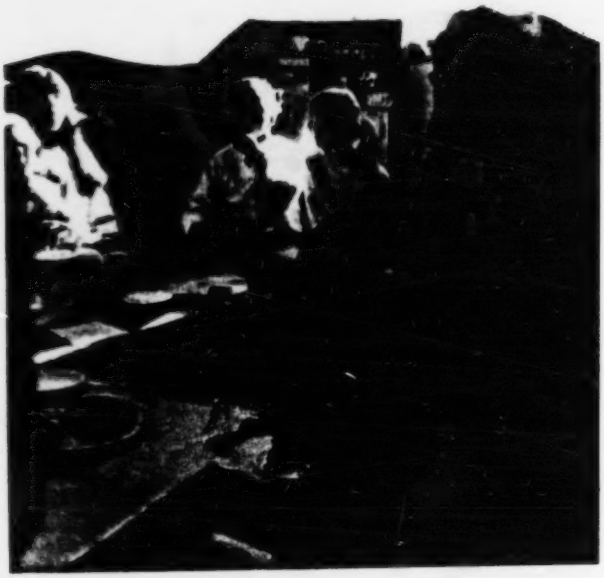
BOOKS AND POSTERS

Le Noël de Delphine, dessins de Colette Cotte. Collection Babi-Livres. Hatier, 1979, Paris. The story-line and pictures take ***Delphine*** through *Noël* as it is celebrated in France—decorating *le sapin*, shoes in front of the fireplace, *le réveillon* and the *Bûche de Noël*, the incredible simplicity of it all.

Le Premier Noël de Spot, Hill, Eric. Editions Fernand Nathan, 1983, Paris VIe. A pop-up book of a beloved dog's Christmas.

LA FETE DES ROIS

This holiday, the Feast of the Magi, or Epiphany, takes place on January 6. Many people wait until this date to put their three kings around the manger. In France, it is largely a children's holiday. For people working around an American school calendar, the celebration comes too soon after the vacation to properly prepare for it. We do manage it, however, one week later. In essence, the ceremony involves the baking of a butter cake called *la galette* in which a dried bean (*la fève)* is hidden. The *galette* is cut into even pieces and passed among the waiting children. The child who has the *fève* in his/her piece becomes the *Roi* or *Reine* for the day. This child is crowned with a glittering gold crown and must choose a mate to help him/her rule.



Miam! Miam!

Vivent le Roi et la Reine!

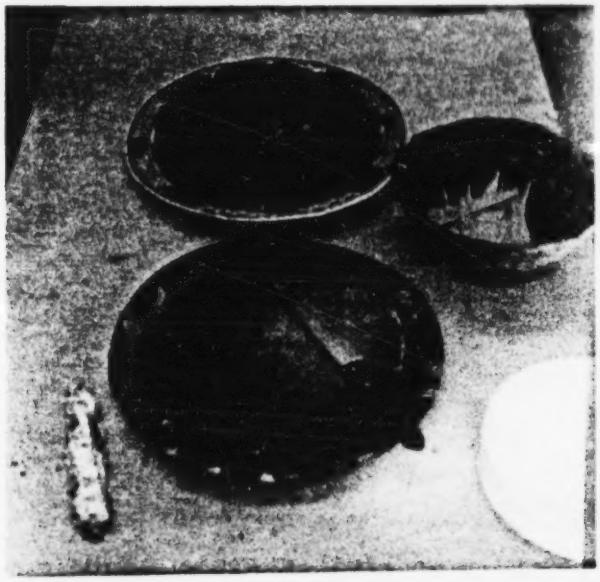
It is difficult to slice a *galette* into more than 10 pieces, so two *galettes* are usually needed, baked by willing *Mamans* and *Papas*.

The following recipe makes a delicious *galette*:

2 1/2 cups all-purpose flour
1 cup sugar
1 T. grated lemon rind
5 large egg yolks, beaten lightly
1 3/4 sticks (14 T.) cold unsalted butter, cut into bits
1 dried bean
an egg wash made by beating 1 large egg yolk with 1 T. water

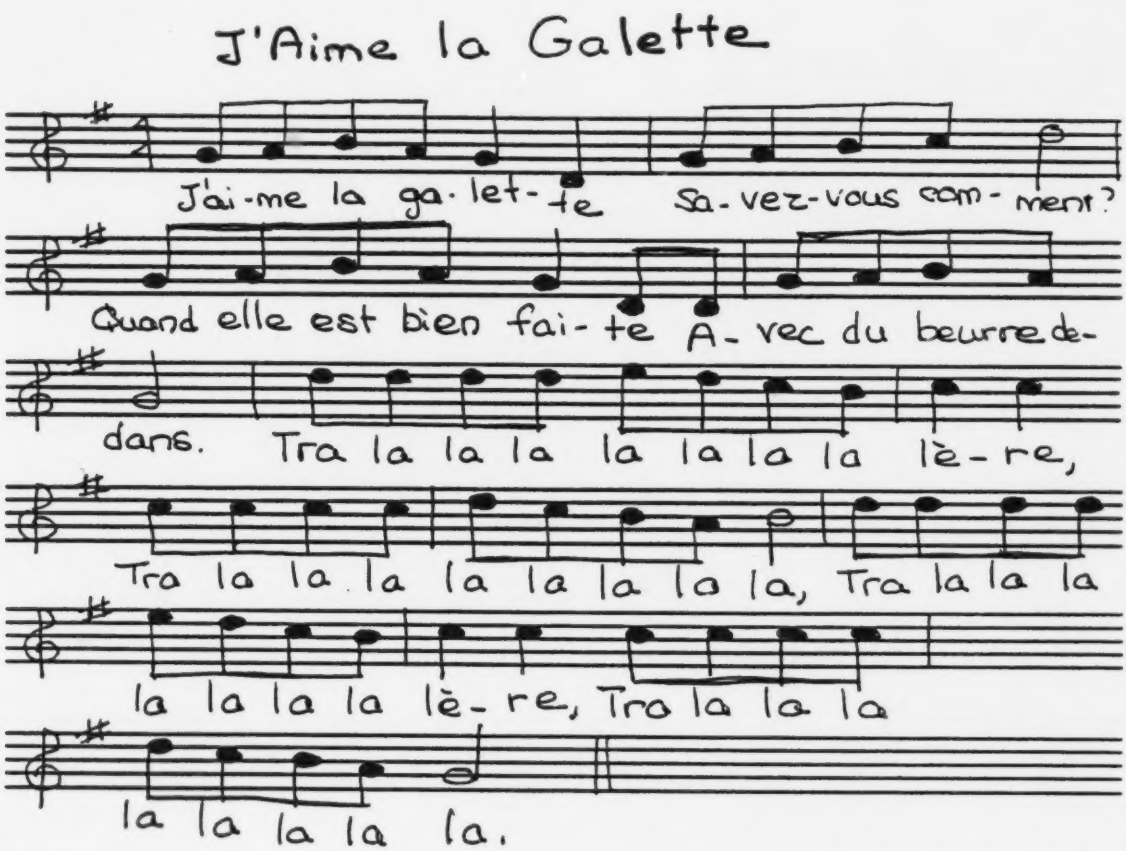
In a bowl, combine the flour, the sugar, the lemon rind, and a pinch of salt. Form a well in the center and stir in the egg yolks. Blend the mixture until it resembles coarse meal, add the butter and knead the dough until it is blended. Press the bean into the dough and press the dough into a buttered 8-inch round cake pan. Brush the dough with the egg wash, score it several times with the tines of a fork to form a diamond pattern, and bake the *galette* in a preheated 400 F. oven for 50 to 55 minutes until it is golden brown. Let the *galette* cool in the pan for 10 minutes, run a knife around the edge, and turn the *galette* out onto a rack to cool completely.

NOTE: Whenever I make this *galette* it gets very black on the top. It does not look very appealing, but curiously enough, it is delicious.



The song which precedes the cutting of the *galette* is:

SONG

J'AIME LA GALETTE

J'Aime la Galette
J'ai-me la ga-let-te Sa-vez-vous com-ment?
Quand elle est bien fai-te A-vec du beurre de-
dans. Tra la la la la la la la lè-re,
Tra la la la la la la la la, Tra la la la
la la la la lè-re, Tra la la la
la la la la la.

Procedure: The *galette* is placed in the middle of a large circle of children who are standing with joined hands. As they sing the first phrase, they walk in one direction. On the second phrase (*Savez-vous*), they turn and walk in the opposite direction. At the next phrase (*Quand*), they reverse direction again and at *Avec*, they reverse again and then pause. At the first line of *Tra la la*, they put their hands over their heads as if carrying a *galette* and walk into the middle of the circle where the *galette* is waiting. On the second line of *Tra la la*, they step backward to the edge of the circle. They repeat this activity for the next two lines. They then repeat the song and dance in its entirety, substituting *du sucre* or *des oeufs* for *du beurre* in the second line.

At the finish they sit down in their places and await the cutting of the *galette*. They draw numbers for the piece they will have and as the teacher cuts the pieces s(he) calls out the numbers and the children claim their portions. Everyone begins to eat (carefully) at the same time to see who will get the *fève*. The lucky *roi* and his *reine* (or vice versa) are crowned with cardboard crowns bought at a party store (or the **Burger King** variety) and upgraded with glue and sparkles.

In my classes, a little license is taken with this traditional celebration. I bring a candy *fève* or jelly bean for each member of the class. Since the King and Queen are now the decision-makers, they must decide whether to distribute the beans among each of their subjects or to keep them for themselves. Children at this age can be counted on either to bow to peer pressure or to their own heightened senses of fairness and share the jellybeans. It only happened once in my career that a child said ***"Moi-même!"*** and thrust the whole fistful of jellybeans into her mouth. After that, I was careful to tell the story of ***Marie Antoinette***, who took all the good things in the kingdom for herself until finally the people rose up and cut off her head.

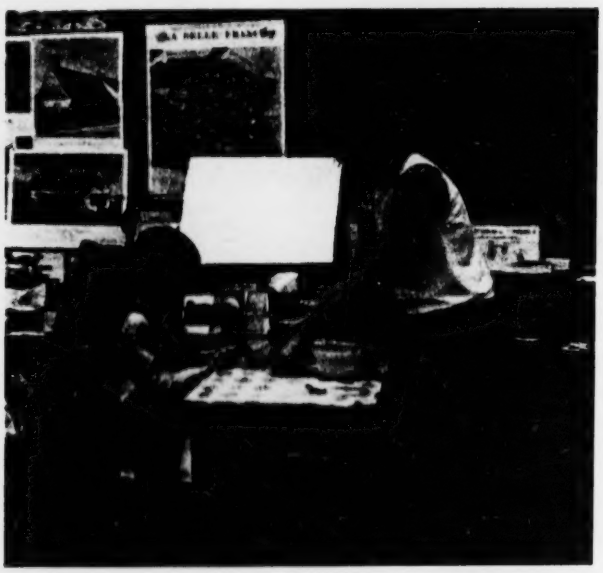
LE CHANDELEUR on February 2, is a religious holiday in France which is observed, as far as children are concerned, by the making of *crêpes*. Since it is too exhausting to do this twice in one schoolyear, we conserve our energies for

MARDI GRAS

This holiday falls on a Tuesday, the day before Lent, usually a day in February. Since it is a big day in France, we make it also a big day, turning the classroom into a festive *cuisine*. The teacher's desk is covered with a red-checked tablecloth, two crêpe-makers and a container of batter, a large platter, paper plates and napkins. On a smaller table stand three containers of powdered sugar (*le sucre*), grape jelly (*la confiture*) and ground nuts (*les noix*).

The teacher wears a large white apron and a large white chef's hat. S(he) becomes the *chef extraordinaire* on this day and presides

over the crêpe-makers behind the red-checked counter/desk. It is ideal for this day to find a French-speaking Guest *"Madame"* who enjoys children. While the teacher is occupied with the *crêpes* sizzling on the crêpe-maker, the Guest *"Madame"* teaches them the ingredients of the *crêpes*, using the empty boxes and cartons of the ingredients, and directs memory-testing games. (French names can be superimposed on English names or actual French boxes can be collected from Canada). When the *crêpes* are ready, the children file up to the red-checked counter, take their *crêpe*, go to the small table and order the topping in French, receiving back a properly-folded *crêpe* (opposite sides folded toward each other, then remaining sides), replete with topping.



"la confiture, s'il te plaît."

They go to the table and wait until everyone is served, then at the signal, *"bon appétit"*, they eat their *crêpes*. The addition of a French-speaking guest is, like every French class experience, by design. No treat in French is ever for free. A cultural experience is never an end in itself. The children must communicate in French or no *crêpe*. The whole day requires much preparation, but it pays off by affording another opportunity in which vocabulary can be incorporated in its real context.

Older children may want to color and cut out the mask included with this unit, mount it on cardboard and tape a popsicle stick to it for easy lifting on and off. The ***Mardi Gras*** celebration in New Orleans can be discussed and the children assigned to watch for it on the evening news.

BEST COPY AVAILABLE

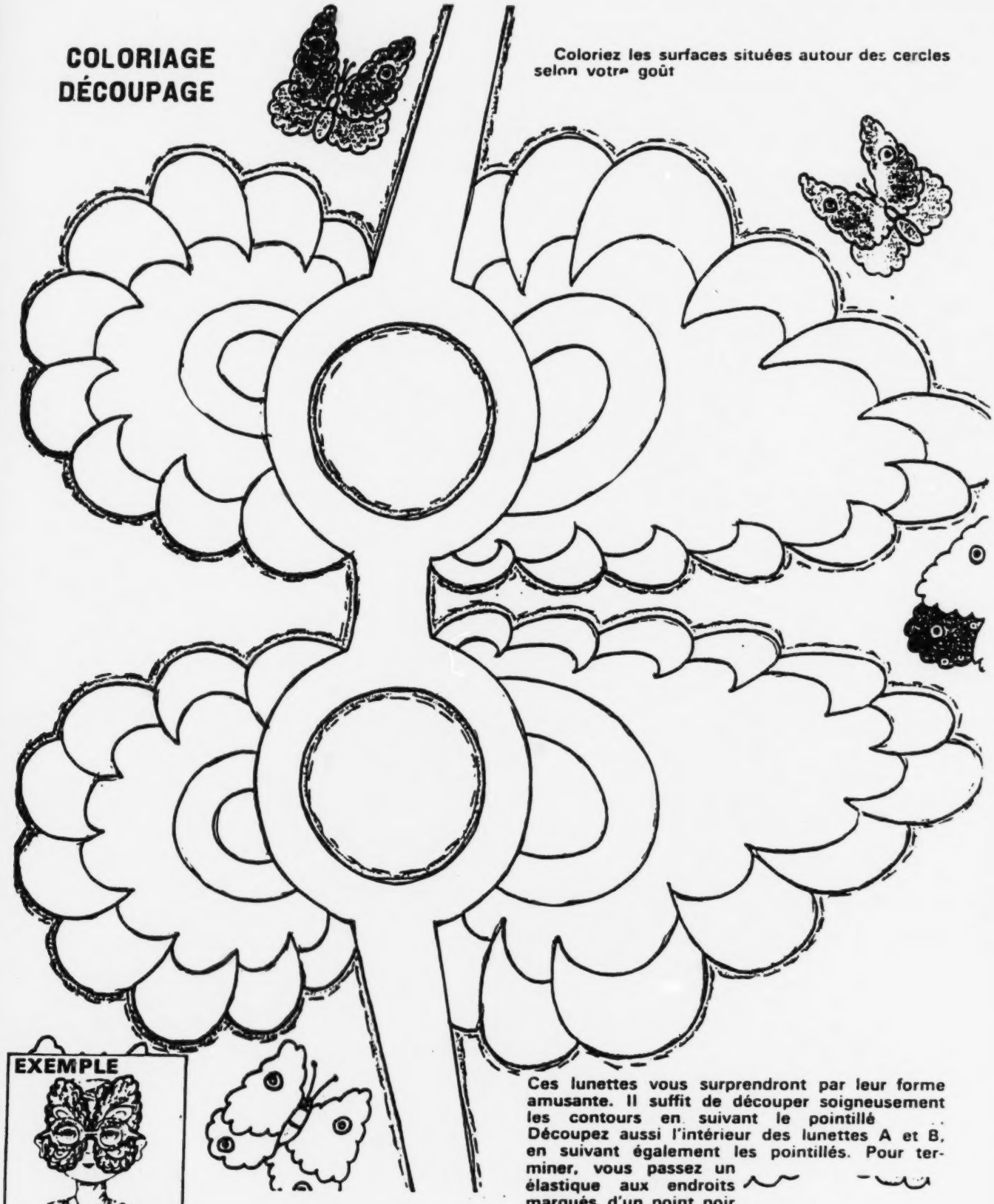
NOTE: Many times the actual ***Mardi Gras*** has fallen on an inconvenient day—during winter vacation, during a flu or Chicken Pox epidemic, during a heavy snowstorm. By necessity, it has become a moveable feast—we simply change it to a more convenient Tuesday. I felt a little guilty about this until I visited a Paris ***"Maternelle"*** one Easter vacation and happened to notice ***Mardi Gras*** parade pictures on the walls. The *Directrice* casually explained that they had just celebrated it last week because it was too cold during the actual date. So I feel guilty no more.

BOOK: ***Zouzou et les Crêpes,*** *écrit et illustré par Patrice Parra, Sabine Malerba, Isabelle Ricardone et Matthieu Grandguillot, élèves de Jacqueline Basset (CE2) à l'Ecole du Lac de Grenoble Villeneuve.* O.C.D.L., 1980, Paris Ve. ***Zouzou*** is an endearing half-bird, half-insect creation of some elementary school children in France. He conjures up some *crêpes* for his friend, *l'écureuil,* and in so doing, teaches all about *crêpes* in simple language and delightful illustrations

Pâte à crêpe
1 tasse de farine non préparée
2 œufs
1 cuillère à soupe d'huile végétale
1 cuillère à café de sucre
Une pincée de sel
¼ à 1 tasse de lait
FARINE
Verse la farine dans un bol à mélanger.
Creuse un puits dans la farine.
Verse dans le puits: les oeufs, le sucre, le sel, l'huile.
Verse le lait peu à peu en mélangeant bien jusqu'à l'obtention d'un mélange homogène: un liquide bien épais.
Mets au frais à reposer.

COLORIAGE DÉCOUPAGE

Coloriez les surfaces situées autour des cercles selon votre goût

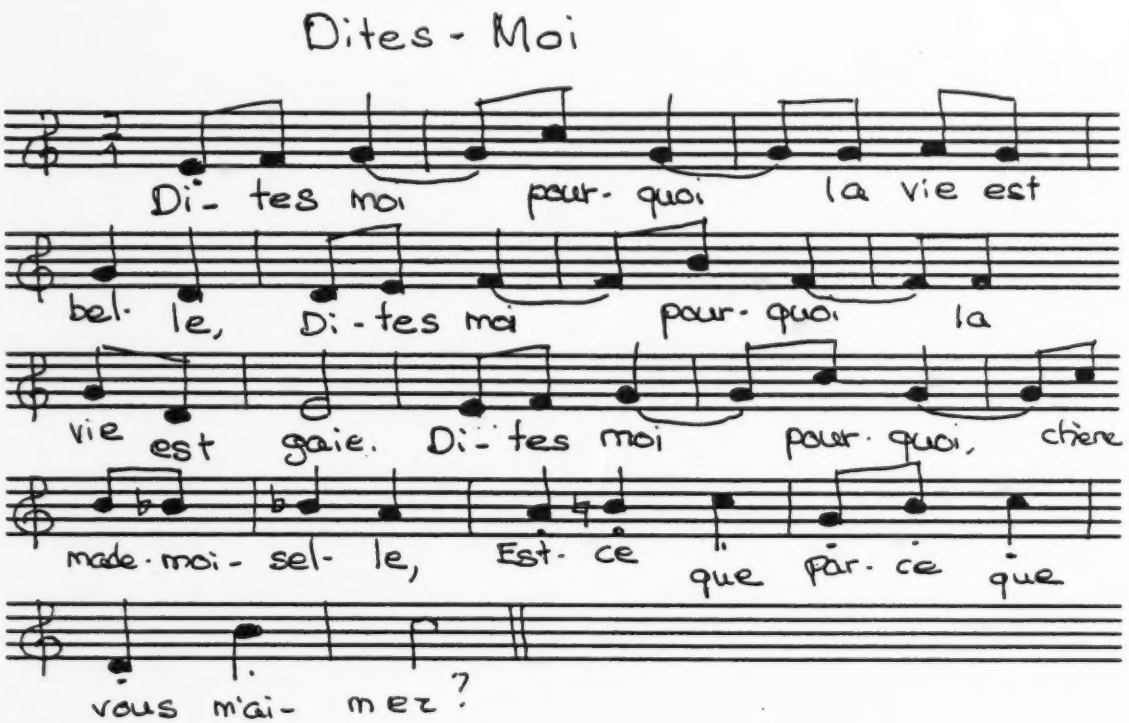


Ces lunettes vous surprendront par leur forme amusante. Il suffit de découper soigneusement les contours en suivant le pointillé . . . Découpez aussi l'intérieur des lunettes A et B, en suivant également les pointillés. Pour terminer, vous passez un élastique aux endroits marqués d'un point noir que vous aurez percés auparavant. Voilà !

LE SAINT-VALENTIN

American children get very excited about this holiday while in France it is mostly the province of adults or at least teenage sweethearts. It is an excellent opportunity to review the important vocabulary, ***"Je t'aime, Maman/Papa"*** and *le coeur* and to let the children have a free rein to make valentines. The song, ***"Moi, J'aime Papa"*** can be reviewed in the context of this holiday.

"Dites-moi", the lovely song from **SOUTH PACIFIC** can serve as background music while they are working on their valentines. They may want to learn it.

DITES-MOI

Dites - Moi
Di- tes moi pour- quoi la vie est
bel- le, Di- tes moi pour- quoi la
vie est gaie. Di- tes moi pour- quoi, chère
made- moi- sel- le, Est- ce que par- ce que
vous m'ai- mez?

PLAY

The following short play, adapted from one in Gessler's ***Mon Livre,*** is appropriate to prepare forValentine's Day:

LA CLOCHE

Personnages:

Pierre (avec une fleur à la main)

Margot (avec un sac de bonbons à la main)

Mise en scène: la cour de l'école

(3 coups)

Annonceur: Voici Pierre. Voici Margot. Voici la fleur. Voici le sac de bonbons.

Margot: Bonjour.

Pierre: Bonjour.

Margot: Je m'appelle Margot.

Pierre: Je m'appelle Pierre.

Margot: La fleur est jolie.

Pierre: Tu veux la fleur?

Margot: Oh oui. Merci. (respire la fleur)

Pierre: Le sac est joli.

Margot: Tu veux un bonbon?

Pierre: OUI!

(Margot ouvre le sac et commence à sortir un bonbon. Pierre se penche vivement vers le sac.)

La cloche sonne.

Margot (fermant le sac à toute vitesse). Oh, la cloche! Au 'voir, Pierre! (elle court de la scène)

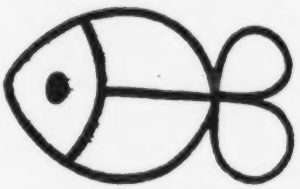
Pierre: ZUT!

BEST COPY AVAILABLE

Je t'aime

This POSTER is an advertisement for the ***Ecoles Maternelles*** in Brittany. It speaks for itself.

POISSON D'AVRIL



is on April 1st, April Fool's Day in this country. The origin of this holiday in France goes back to a statute of Charles IX which restored January 1st as the official beginning of the year instead of April 1st as it had been heretofore. This changing of the calendar confused many people at the time and gave rise to exchanges of false greetings and gifts. It is now principally an opportunity for children to play pranks and to receive candy and chocolate fish.

The children come in this day as on every other day and take their seats around the tables and the normal routines are followed. The teacher walks around behind them and begins to describe the day in France, how the children cut out a large *poisson* from construction paper, take it to school and tape it on the back of an unsuspecting person. As s(he) walks and talks, s(he) surreptitiously is taping a paper fish on the back of a child. S(he) pauses long enough to say,

"Louis, va à la porte, s'il vous plaît."

Louis gets up and walks to the door with a large paper fish decorating his back. The children, like their French counterparts, will laugh, and the teacher will say,

"Poisson d'Avril!"

until the children begin to echo it. The scenario is repeated several times until the children have it down pat, then they make and cut out their own *poissons*. Masking tape is distributed at the door so that they can make a *poisson d'avril* out of a teacher, friend or sibling. The older children can make really imaginative *poissons* the next day for a **POISSON D'AVRIL** bulletin board.

LES PAQUES

Easter is essentially a Christian holiday, but since French tradition does not include the Easter Bunny, it is relevant for the children to learn about what does happen there. On Easter Sunday morning, the church bells peal loudly. According to tradition, the bells, propelled by wings, fly through the sky laden with small chocolate eggs which they drop in the gardens of each house where there are children. At the sound of the bells, the children rush out in search of the eggs fallen from the sky.

Cacher les Oeufs: In class, the story can be illustrated on the blackboard. The children are then sent outside the room, one by one, while the others *cachent* one of the multi-colored chocolate eggs the teacher has brought for the occasion. When the child comes back to find his/her egg s(he) is helped along by clues of:

froid, très froid, tu gèles, chaud, très chaud, tu brûles, etc.

It can turn into a long process before everyone gets his/her egg, but interest remains high and the time taken pays off in good will.

LE PREMIER MAI

It is customary on the first day of May to give Lilies of the Valley to one's friends for good luck. It is possible for children of any age to earn a few pennies that day because it is up to them to gather and sell the *muguet*. Small flower vendors are everywhere that day.

In our French class, the children are told about the *muguet* ahead of time so they can search their gardens for this wildflower. Hopefully, the collection will be large enough to enable each child to tape it on a page and label it. A piece of transparent plastic is carefully laid over each piece and they are stored in a closet. After about two weeks, they are dried and ready to go home.

LA FETE DES MAMANS

A Mother's Day project, taken from another issue of ***BABAR*** Magazine, No. 40, Juin 1978, has never lost its appeal. The page consists of four flowers of different sizes. The children are asked to lightly number the center of each one with numbers from 1 to 4. The teacher then dictates:

- *Fleur numéro 1 est rose*
- *Fleur numéro 2 est rouge*
- *Fleur numéro 3 est bleue claire*
- *Fleur numéro 4 est violette foncée*
- *Tous les centres sont jaunes*

BONNE FÊTE MAMAN!

The youngest children learn to say *Bonne Fête, Maman* and their French Mother's Day card is ready to offer *Maman*.

This is a project that grows with them, however. The older children *découpent les fleurs* as well as the straight piece along the bottom with the words, ***Bonne Fête, Maman***, which will become *la tige*. They are asked to:

- *colorier les lettres (Bonne Fête, Maman) en vert foncé et*
- *colorier légèrement la tige en vert clair.*

The flower petals are placed one on top of the other, the largest on the bottom, the smallest on the top. The stem is placed behind the center of the largest flower. Flowers and stem are then stapled together and the petals are lightly bent inward to give the flower a three-dimensional effect.

All is not quite finished. A few drops of toilet water are squirted into the center of each flower to give it a legitimate *odeur*. They are dropped into a plastic "baggie" to conserve the entire effect and are then ready to be taken home and hidden until ***La Fête des Mamans***.

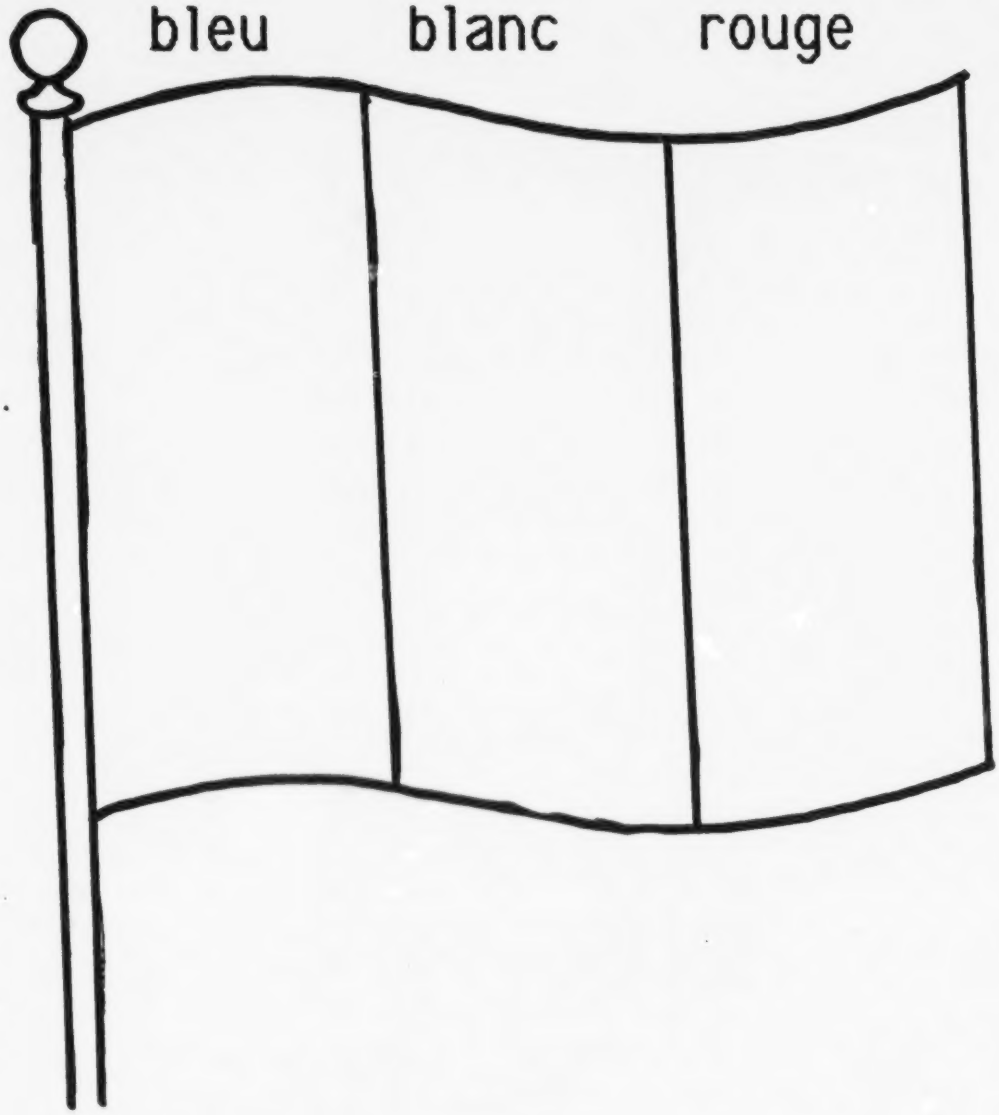
FLAG DAY, June 14.

Although not celebrated in France, a teacher would be remiss not to take advantage of this day to reinforce:

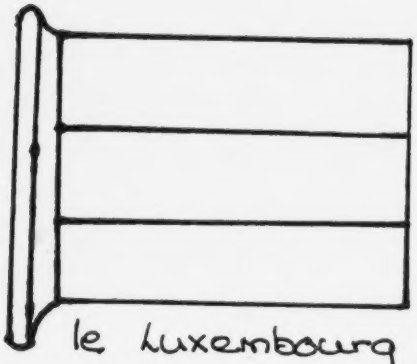
Le drapeau français est bleu, blanc et rouge. Coloriez le drapeau français.

French flag stickers are available at Gessler Publishing Co. for providing a model. It is also a superb opportunity to talk about other Francophone countries and to introduce their flags.

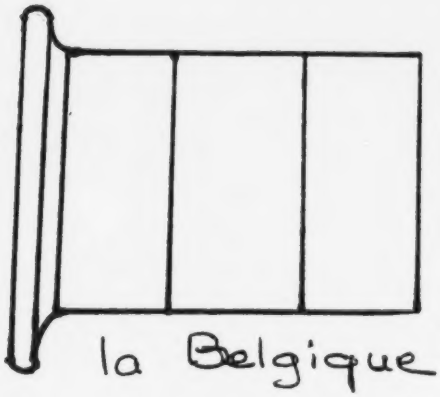
Le drapeau français est...



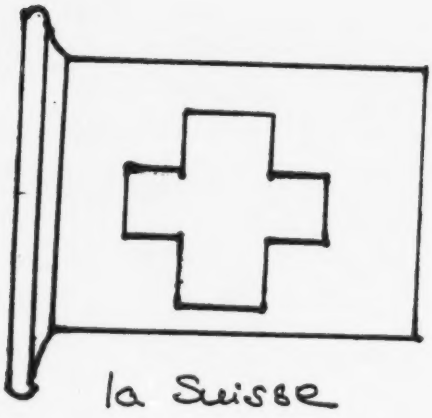
Je m'appelle _____



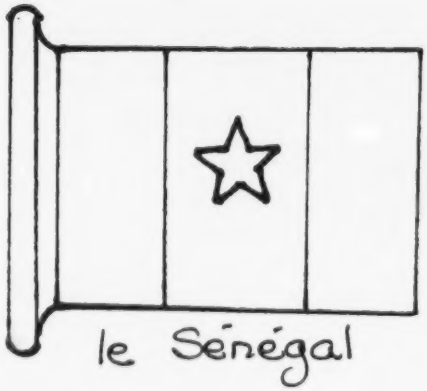
le Luxembourg



la Belgique

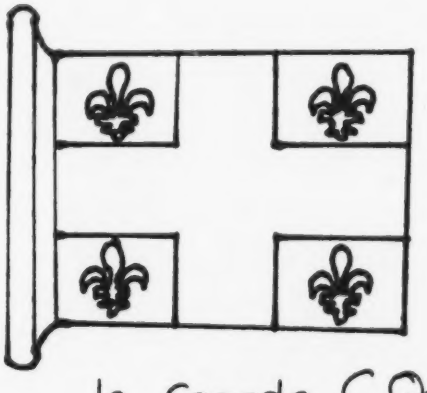


la Suisse



le Sénégal

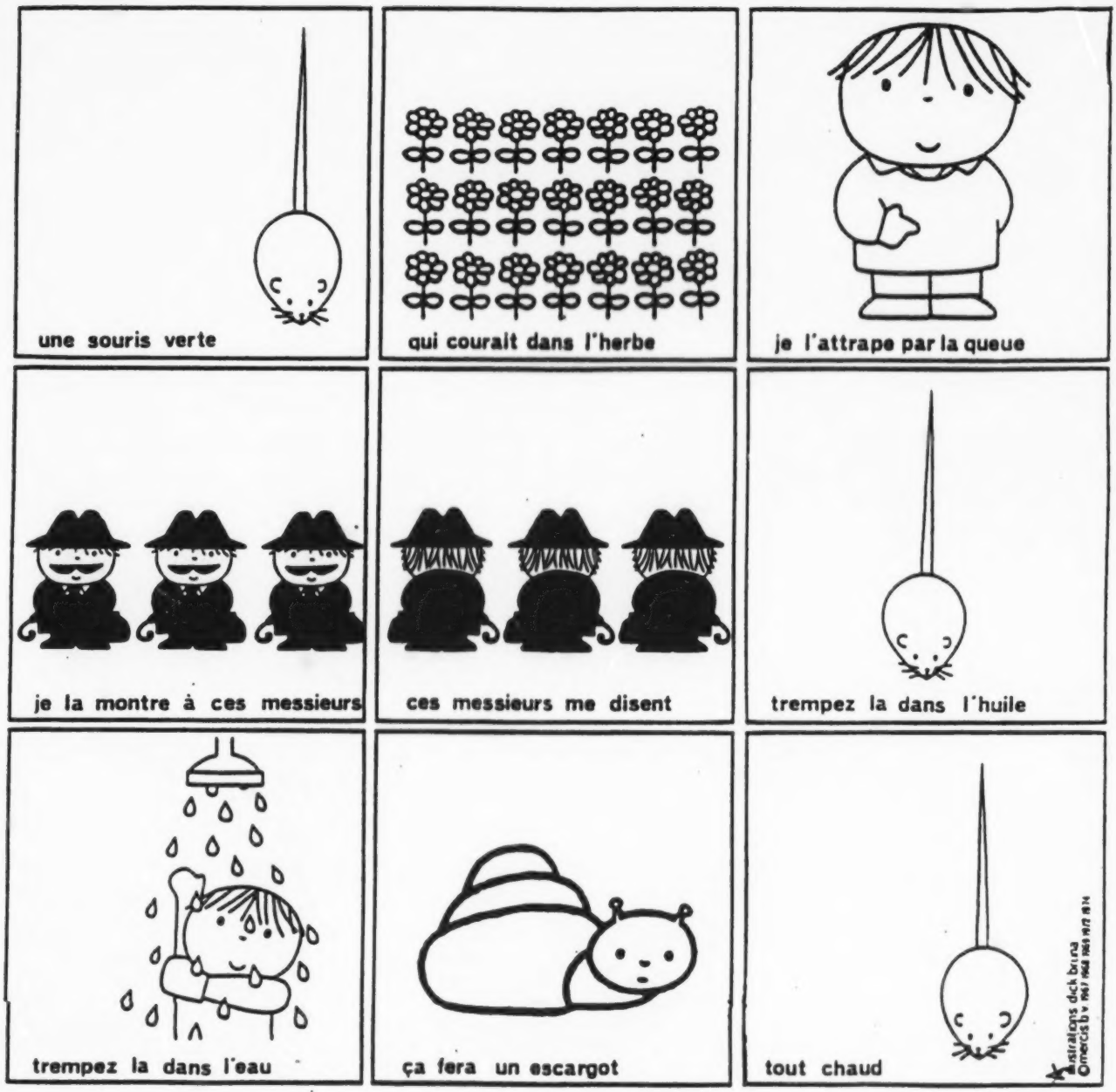
l'Algérie



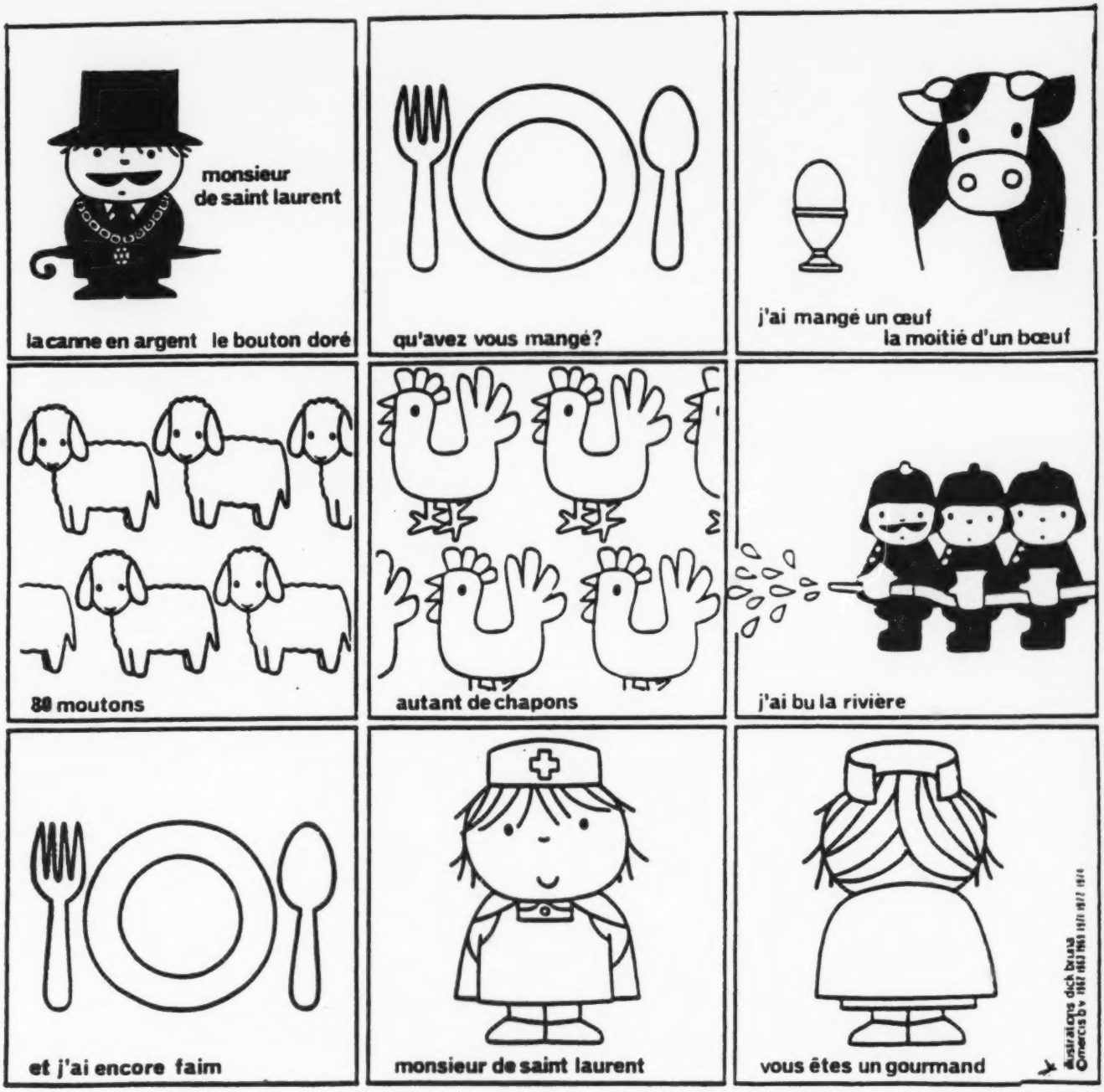
le Canada (Québec)

Appendix

ENCORE DE COMPTINES


une souris verte
qui courait dans l'herbe
je l'attrape par la queue
je la montre à ces messieurs
ces messieurs me disent
trempez la dans l'huile
trempez la dans l'eau
ça fera un escargot
tout chaud

* Reprinted with permission



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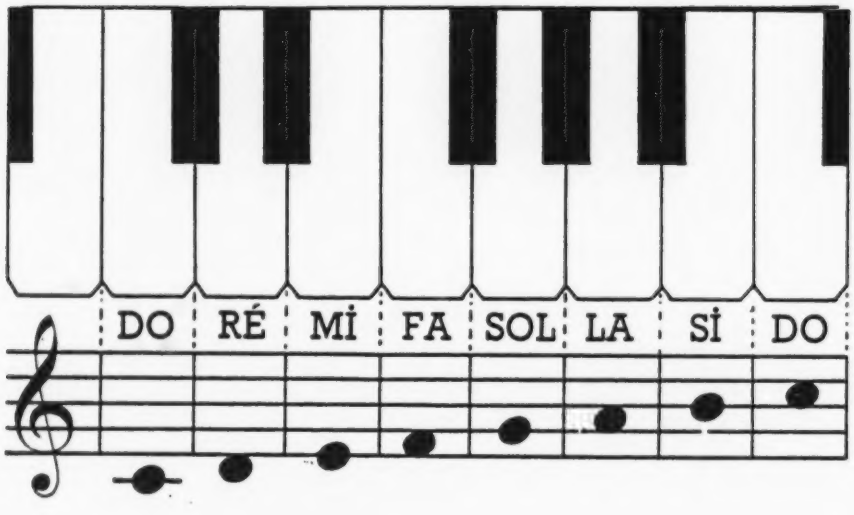
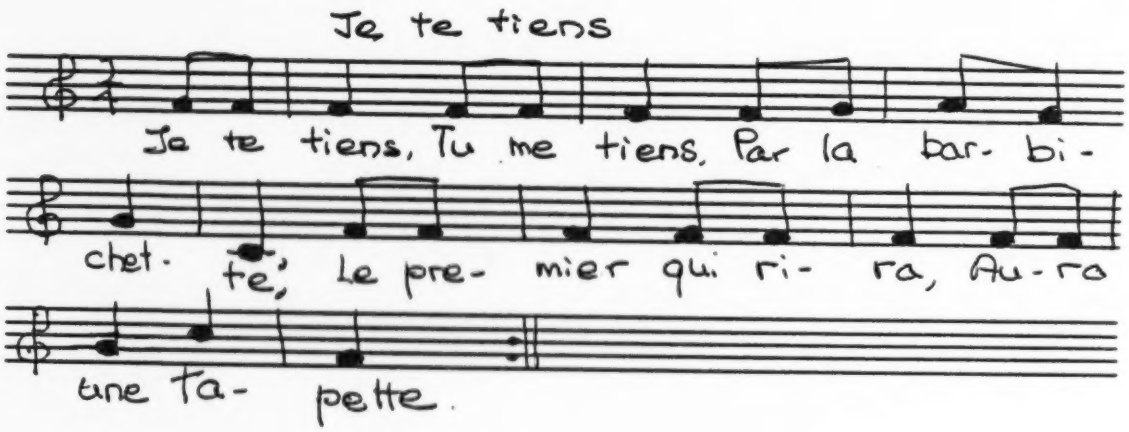
ENCORE DE CHANSONS



JE TE TIENS

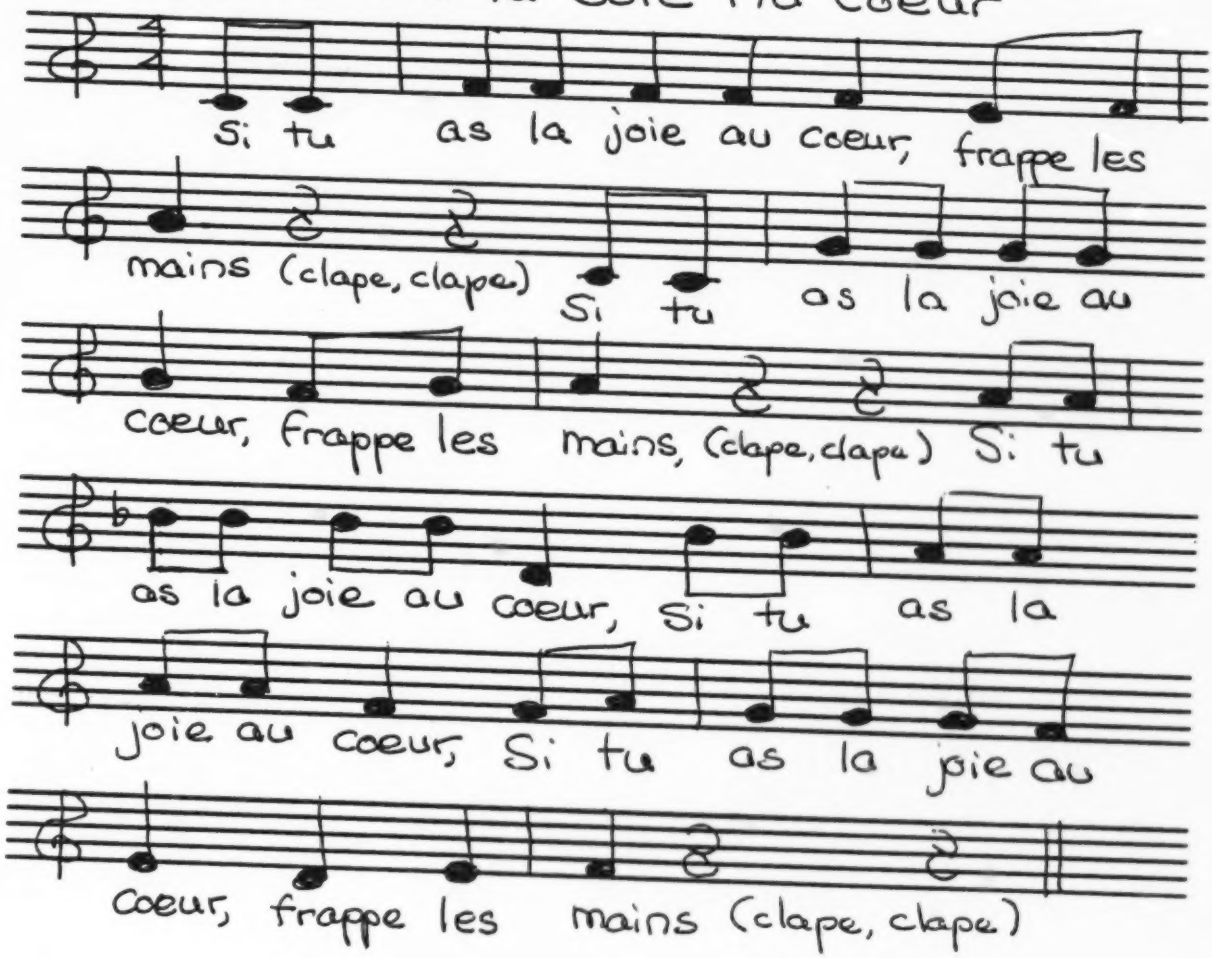
As the song indicates, children pair off in twos, then hold each other by the chin until one laughs. This exercise in giggle-restraint can start or end any class session. Besides being fun, tests in self-mastery are important childhood rituals and practiced with due respect.



SI TU AS LA JOIE AU COEUR

This is the song Americans know as "If You're Happy and You Know It". It was sung to me by a Peace Corps Returnee from French Africa who had worked with children during her tenure there. The children learn it easily and enjoy it immensely, especially the sound effects. We often perform it when we need to "show off".

The first three verses came with the song. The latter two were suggested by first-grader Nicky Wilson and they became an instant and integral part of the song. The last verse, with its accompanying body movements, never fails to `bring down the house.'

Si Tu As la Joie Au Coeur

Si tu as la joie au coeur, frappe les
mains (clape, clape) Si tu as la joie au
coeur, frappe les mains, (clape, clape) Si tu
as la joie au coeur, Si tu as la
joie au coeur, Si tu as la joie au
coeur, frappe les mains (clape, clape)

2. *Si tu as la joie au coeur,*
   claque la langue (claque, claque), etc.

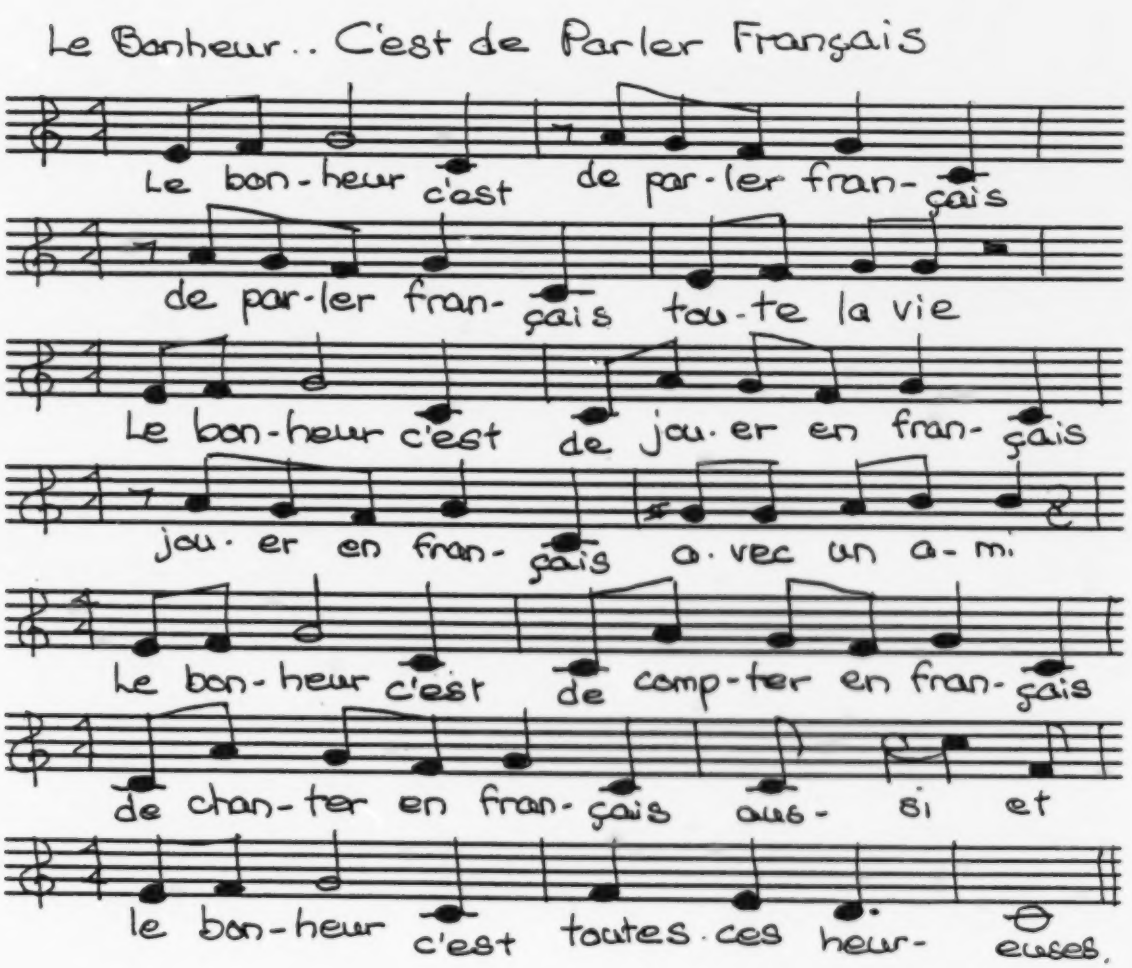
3. *Si tu as la joie au coeur,*
   dis merci (MERCI!), etc.

Nicky's additions:

4. *Si tu as la joie au coeur,*
   tape le pied (tape, tape), etc.

5. *Si tu as la joie au coeur,*
   bouge les hanches, (!, !), etc.

LE BONHEUR C'EST DE PARLER FRANÇAIS

This last song is an American song adapted into French for a production the children were doing. It worked out surprisingly well in terms of words and music *fit* so I include it. The words aptly describe what these lessons are intended to convey: Happiness is . . .learning to speak French!

Le Bonheur .. C'est de Parler Français
Le bon-heur c'est de par-ler fran-çais
de par-ler fran-çais tou-te la vie
Le bon-heur c'est de jou-er en fran-çais
jou-er en fran-çais a-vec un a-mi
Le bon-heur c'est de comp-ter en fran-çais
de chan-ter en fran-çais aus-si et
le bon-heur c'est toutes ces heur-euses.

FIN